original edition)

GEO. MÉLIÈS

"STAR" FILMS

PARIS - NEW YORK

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BY
GEO. MÉLIÈS, PARIS, NEW YORK.

COMPLETE ★ CATALOGUE

OF

Genuine and Original

"STAR" FILMS

(Moving Pictures)

MANUFACTURED BY

GEO. MÉLIÈS

of Paris.

No. 204 East 38th Street

NEW YORK, N. Y., U. S. A.

GASTON MÉLIÈS, General Manager.

Telephone, No. 1955 38th Street.

Cable Addresses, { "Starfilm," New York / "Starfilm," Paris } A Z (French) and A B C 18th Edit. Codes Used

— 6.1.05 —

CAUTION:

GEORGES MÉLIÈS, proprietor and manager of the Théâtre Robert-Houdin, Paris, is the originator of the class of cinematograph films which are made from artificially arranged scenes, the creation of which has given new life to the trade at a time when it was dying out. He conceived the idea of portraying comical, magical and mystical views, and his creations have been imitated without success ever since.

A great number of French, English and American manufacturers of films who are searching for novelties but lack the ingenuity necessary to produce them, have found it easier and more economical fraudulently to copy the "Star" Films and to advertise their poor copies as their own original conceptions. This accounts for the simultaneous appearance in several issues of a well-known New York paper of advertisements of the celebrated **"Trip to the Moon,"** *by four or five different firms, each pretending to be its creator. All these pretensions were false. The* **"Trip to the Moon,"** *as well as* **"Gulliver's Travels," "The Astronomer's Dream," "Cinderella," "Red Riding Hood," "Blue Beard," "Joan of Arc," "Christmas Dream,"** *etc., etc., are the personal creations of Mr. Georges Méliès, who himself conceived the ideas, painted the backgrounds, devised the accessories and acted on the stage.*

In opening a factory and office in New York we are prepared and determined energetically to pursue all counterfeiters and pirates. We will not speak twice; we will act.

GASTON MÉLIÈS
General Manager.

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GOLD MEDAL PARIS 1896
DIPLOMA OF HONOUR

TRADE MARK
"STAR" FILMS
REGISTERED

No "Star" Films are genuine unless marked with a **"Black Star"** printed on the second picture, our embossed trade mark on the first one and our embossed signature at the beginning of the film (*as in margin*).

All our Films are copyrighted.

HEADQUARTERS:

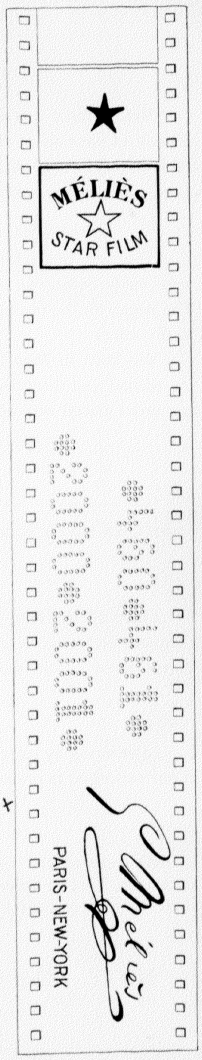
13, PASSAGE DE L'OPERA
PARIS

Offices:	*Factories:*
LONDON	PARIS
BARCELONA	MONTREUIL s. Bois
NEW YORK	NEW YORK.

NEW YORK BRANCH:

204 East 38th St., New York.

GASTON MÉLIÈS, General Manager.



TERMS:

Net, without any discount, cash with orders; or C. O. D. when a deposit of one-half of the amount is placed with the order. All orders filled in order received.

The first part (class I) of this catalogue relates to subjects which were made before we decided to open a factory in the United States. The negatives for the same are in Paris and we require about four weeks to fill orders.

We keep in New York the negatives for the subjects included in the second and third parts (class II and class III) of this catalogue, and any order placed with us will be filled at short notice.

We guarantee our "Star" Films as being first-class in every respect, not only in regard to material but also concerning workmanship.

Since all the long films listed cannot be subdivided into separate complete pictures, we cannot undertake to make prints of any length except those herein specified.

In ordering by telegraph or cable, please use the numbers as printed in our catalogue to prevent errors or confusion.

We reserve the right to approximate the length given in our Catalogue, List of Prices and Supplements within five feet for short subjects and ten feet for extra long ones.

NOTE.—This Catalogue and Price List cancels all previous issues.

CLASS I.

The negatives for this class being in Paris we require about four weeks to fill orders.

Price: Original prints, 15c. per foot.

No.	Title	Length about, feet	Originals
1	Playing Cards	65	$9.75
2	Conjuring	65	9.75
3	Smarter Than the Teacher (*1st bicycle lesson*)	65	9.75
4	Gardener Burning Weeds	65	9.75
5	A Merry-go-Round	65	9.75
6	Watering the Flowers (*comical subject*)	65	9.75
7	The Washerwomen	65	9.75
8	Arrival of a Train at Vincennes Station	65	9.75
9	The Rag-Picker, or, a Good Joke	65	9.75
10	Place de l'Opéra, 1st view (*Paris*)	65	9.75
11	Place du Théâtre-Français (*Paris*)	65	9.75
12	A Little Rascal	65	9.75
13	Coronation of a Village Maiden (*French customs*)	65	9.75
14	Baby and Young Girls	65	9.75
15	Post No Bills (*very comical*)	65	9.75
16	Steamboats on River Seine	65	9.75
17	Place de l'Opéra, 2d view (*Paris*)	65	9.75
18	Boulevard des Italiens (*Paris*)	65	9.75
19	Academy for Young Ladies	65	9.75
20	Bois de Boulogne (*Touring Club, Paris*)	65	9.75
21	Bois de Boulogne (*Porte de Madrid, Paris*)	65	9.75
22	The Rescue on the River (*1st part*)	65	9.75
23	The Rescue on the River (*2d part*)	65	9.75
24	French Regiment Going to the Parade	65	9.75
25	Gipsies at Home	65	9.75
27	Unloading the Boat (*Havre*)	65	9.75
28	The Beach at Villers in a Gale (*France*)	65	9.75
29	The Docks at Marseilles (*France*)	65	9.75
30	Beach and Pier at Trouville (*France*)	65	9.75
31	Boat Leaving the Harbor of Trouville	65	9.75
32	Beach and Pier at Trouville (*2d part*)	65	9.75
33	Market Day (*Trouville*)	65	9.75
34	Panorama of Havre Taken From a Boat	65	9.75
35	Arrival of a Train (*Joinville Station*)	65	9.75
36	A Soldier's Unlucky Salutation	65	9.75
37	A Lightning Sketch (*Mr. Thiers*)	65	9.75
38	Blacksmith in His Workshop	65	9.75
39	A Janitor in Trouble	65	9.75

No.	Title	Length about feet	Originals
40	Sea Bathing	65	9.75
41	Children Playing on the Beach	65	9.75
42	Conjurer Making Ten Hats in Sixty Seconds	65	9.75
43	Sea Breaking on the Rocks	65	9.75
44	A Serpentine Dance	65	9.75
45	Miss de Vère (*English jig*)	65	9.75
46	Automobiles Starting on a Race	65	9.75
47	A Naval Review at Cherbourg	65	9.75
48	The Czar and His Cortège Going to Versailles	65	9.75
49	Towing a Boat on the River	65	9.75
50	The Czar's Cortège in the Bois de Boulogne	65	9.75
51	Closing Hours at Vibert's Perfume Factory (*Paris*)	65	9.75
52	The Potter's Cart	65	9.75
53	The Mysterious Paper	65	9.75
54	Place de la Concorde (*Paris*)	65	9.75
55	St. Lazare Railroad Station (*Paris*)	65	9.75
56	Manoeuvres of the French Army	65	9.75
57	A Lightning Sketch (*Chamberlain*)	65	9.75
58	Place de la Bastille (*Paris*)	65	9.75
59	Tide Rising Over the Breakwater	65	9.75
60	Return to the Barracks	65	9.75
61	A Lightning Sketch (*H. M. Queen Victoria*)	65	9.75
62	French Officers' Meeting	65	9.75
63	The Pier at Treport During a Storm (*France*)	65	9.75
64	The Bivouac	65	9.75
65	Threshing-Machine Worked by Power	65	9.75
66	Sacks Up!	65	9.75
67	Breaking up of the Territorial Army (*France*)	65	9.75
68	Officers of French Army Leaving Service	65	9.75
69	Place St. Augustin (*Paris*)	65	9.75
70	The Vanishing Lady	65	9.75
71	The Fakir (*a Hindoo mystery*)	65	9.75
72	A Badly Managed Hotel	65	9.75
73	A lightning Sketch (*Von Bismarck*)	65	9.75
74	The Peeping Toms	65	9.75
75	Tom Old Boot (*a grotesque dwarf*)	65	9.75
76	A Quarrel in a Café	65	9.75
77	The Drunkards	65	9.75
78-80	The Haunted Castle	195	29.25
81	An Up-to-Date Dentist	65	9.75
83-84	The Mardi Gras Procession (*Paris, 1897*)	130	19.50
85	The Mardi Gras Procession (*Paris, 1898*)	65	9.75
86	A Farm Yard	65	9.75
87	Military Apprentices	65	9.75
88	Comedian Paulus Singing "Derrière l'Omnibus"	65	9.75
89	Comedian Paulus Singing "Coquin de Printemps"	65	9.75
90	Comedian Paulus Singing "Duelliste Marseillais"	65	9.75

No.	Title	Length about, feet	Originals
91	Firemen on Parade	65	9.75
92	Dancing Girls (*Jardin de Paris*)	65	9.75
93	An Imaginary Patient	65	9.75
94	A Funny Mahometan	65	9.75
95	An Hallucinated Alchemist	65	9.75
96	The Devil's Castle	65	9.75
97-98	Mid-Lent Procession in Paris	130	19.50
99	Battle with Confetti	65	9.75
100	On the Roofs	65	9.75
101	D. Devant, Conjurer	65	9.75
102	The School for Sons-in-law	65	9.75
103-104	War Episodes	130	19.50
106	The Surrender of Tournavos	65	9.75
107	Execution of a Spy	65	9.75
108	Massacre in Crète	65	9.75
109	A Dangerous Pass (*Mont Blanc*)	65	9.75
110	Sea Fighting in Greece	65	9.75
111	Gugusse and the Automaton	65	9.75
112	Between Dover and Calais (*very comical*)	65	9.75
113	Peeping Tom at the Seaside	65	9.75
114	Behind the Scenes	65	9.75
115	A Potterymaker	65	9.75
116	The Grasshopper and the Ant	65	9.75
117	A balloon Ascension (*very comical*)	65	9.75
118-120	Laboratory of Mephistopheles	195	29.25
121	The Barber and the Farmer	65	9.75
122-123	The Bewitched Inn	130	19.50
124	Auguste and Bibb	65	9.75
125	A Twentieth Century Surgeon	65	9.75
126	The Charcoal Man's Reception	65	9.75
127	A Private Dinner	65	9.75
128	After the Ball	65	9.75
129	A Hypnotist at Work	65	9.75
130-131	An Irritable Model	130	19.50
132	Dancing in a Harem	65	9.75
133	Slave Trading in a Harem	65	9.75
134	Fighting in the Streets in India	65	9.75
135	Attack of an English Blockhouse	65	9.75
136	Boxing Match	65	9.75
137	A Drunkard's Dream	65	9.75
138	Faust and Marguerite	65	9.75
139	Place de l'Opéra, 3d view (*Paris*)	65	9.75
140-141	Black Art	130	19.50
142	A Novice at X-Rays	65	9.75
143	Collision and Shipwreck at Sea	65	9.75
144-145	The Blowing up of the "Maine" in Havana Harbor	130	19.50
146	A View of the Wreck of the "Maine"	65	9.75
147	Divers at Work on the Wreck of the "Maine"	65	9.75
148	Fencing at the Joinville School	65	9.75
149	A Clumsy Mason	65	9.75

No.	Title	Length about, feet	Originals
150	Defending the Fort at Manila	65	9.75
151	Panorama from Top of Moving Train	65	9.75
152	A Soldier's Tedious Duty	65	9.75
153	The Magician	65	9.75
154	A Soldier's French Leave	65	9.75
156	Pygmalion and Galatea	65	9.75
157	Shooting the Chutes	65	9.75
158	Damnation of Faust	65	9.75
160-162	The Astronomer's Dream or the Man in the Moon	195	29.25
163	West Point	65	9.75
164	The Cave of the Demons	65	9.75
165	The Artist's Dream	65	9.75
166	The Painter's Studio	65	9.75
168	The Cripple Lady	65	9.75
169	Temptation of St. Anthony	65	9.75
170	The Beggar's Dream	65	9.75
171	A Dinner Under Difficulties	65	9.75
172	Fantastical Illusions	65	9.75
173-174	Funeral of Felix Faure	130	19.50
175-176	Robbing Cleopatra's Tomb	130	19.50
179	A political Duel	65	9.75
180	An Extraordinary Wrestling Match	65	9.75
181	The Wandering Minstrel	65	9.75
182	The Sentry's Stratagem	65	9.75
183	An Up-to-Date Conjurer	65	9.75
184	Murder Will Out	65	9.75
188	Haggard's "She"—The Pillar of Fire	65	9.75
189	The Spanish Inquisition (*Cremation*)	65	9.75
191	The Slippery Burglar	65	9.75
192	A Drop Too Much	65	9.75
193	A Lively Cock-Fight	65	9.75
196	A Mysterious Portrait	65	9.75
197	Absent-Minded Lecturer	65	9.75
198	The Philosopher's Stone	65	9.75
199	Cagliostro's Mirror	65	9.75
200	Neptune and Amphitrite	65	9.75
201	Bird's-Eye View of St. Helier (*Jersey*)	65	9.75
202	Steamer Entering the Harbor of Jersey	65	9.75
203	Passengers Landing at Harbor of Granville	65	9.75
205	Summoning the Spirits	65	9.75
206	Dreyfus Court Martial—Arrest of Dreyfus	65	9.75
207	Devil's Island—Within the Palisade	65	9.75
208	Dreyfus Put in Irons	65	9.75
209	Suicide of Colonel Henry	65	9.75
210	Landing of Dreyfus at Quiberon	65	9.75
211	Dreyfus Meets His Wife at Rennes	65	9.75
212	The Attempt Against the Life of Maitre Labori	65	9.75
213	The Fight of Reporters at the Lycée	65	9.75
214-215	The Court Martial at Rennes	130	19.50
216	The Degradation of Dreyfus	65	9.75

No.	Title	Lenght about feet	Originals
217	Dreyfus Leaving the Lycée for Jail	65	9.75
218	The Human Pyramid	65	9.75
225	The Snow Man	65	9.75
226-227	The Mysterious Knight	130	19.50
230-231	The Interrupted Honeymoon	130	19.50
232-233	Panorama of River Seine	130	19.50
234	Addition and Subtraction	65	9.75
235	The Railroad Pickpocket	65	9.75
236	An Intruder Behind the Scenes	65	9.75
237-240	The Miracles of Brahmin	260	39.00
241	Scullion's Joke on the Chef	65	9.75
242	The Three Bacchants	65	9.75
244	The Misfortunes of an Explorer	65	9.75
245	Paris Exposition, 1900—"La Porte Monumentale"	65	9.75
246	Paris Exposition, 1900—Moving Panorama, 1	65	9.75
247	Paris Exposition, 1900—Moving Panorama, 2	65	9.75
248	Paris Exposition, 1900—Moving Panorama, 3	65	9.75
249	Paris Exposition, 1900—Details Connected With the Moving Sidewalk	65	9.75
250	Paris Exposition, 1900—The Moving Sidewalk	65	9.75
251	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine, Army and Navy Pavilion	65	9.75
252	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine.—Foreign Palaces	65	9.75
253	Paris Exposition, 1900—Panoramic View, taken while boating on the River Seine.—Old Paris	65	9.75
254	Paris Exposition, 1900—The Avenue of the Champs Elysées—Palace of Fine Arts	65	9.75
255	Paris Exposition, 1900—Panoramic View from the Electric Railway	65	9.75
256	Paris Exposition, 1900—Panoramic Excursion Round the Champs Elysées	65	9.75
257	Paris Exposition, 1900—Panoramic Circular Tour; "Les Invalides"	65	9.75
258	Paris Exposition, 1900—Circular Panorama: Champs de Mars	65	9.75
259	Paris Exposition, 1900—Trocadero	65	9.75
260	Paris Exposition, 1900—Iéna Bridge	65	9.75
261	Paris Exposition, 1900—From the Trocadero	65	9.75
279	The Tricky Prisoner	65	9.75
283	The Two Blind Men	82	12.30
284	The Artist and the Mannikin	82	12.30
285-286	The Wizard, the Prince and the Good Fairy	130	19.50
287	Don't Move	65	9.75
288	The Dangerous Lunatic	82	12.30
289-291	The Magic Book	195	29.25
292	Thanking the Audience	100	15.00
295-297	The Miser's Dream of Gold	230	34.50

No.	Title	Length about, feet	Originals
306	Crying and Laughing	65	9.75
307-308	Coppelia, the Animated Doll	130	19.50
311	A Fantastical Meal	100	15.00
314	The Danaid's Barrel	82	12.30
315	The Man With Wheels in His Head	65	9.75
316	Practical Joke in a Bar Room	65	9.75
317	The Doctor and the Monkey	65	9.75
318-319	The Conjurer with Hundred Tricks	165	24.75
320-321	The Clown versus Satan	130	19.50
323-324	Twentieth Century Surgery	130	19.50
327	China versus Allied Powers	82	12.30
328	The Balloonist's Mishap	65	9.75
329-331	The Bewitched Dungeon	195	29.25
345-347	The Magician's Cavern	195	29.25
350-351	The Bachelor's Paradise	130	19.50
354	Painless Dentistry	65	9.75
355	Fun in Court	65	9.75
356	A Good Trick	65	9.75
360	The Sacred Fountain	100	15.00
371-372	The Hat With Many Surprises	165	24.75
373	A Phrenological Burlesque	100	15.00
374-375	The Dragon Fly	130	19.50
376-378	The Trials of a Schoolmaster	195	29.25
379-380	The Dream of a Hindu Beggar	130	19.50
381	The Elastic Battalion	65	9.75
390	Wine Cellar Burglars	100	15.00
391	The Colonel's Shower Bath	65	9.75
397	The Eruption of Mount Pelee	100	15.00
398	The Catastrophe of the Balloon "Le Pax"	65	9.75
419	An Impossible Balancing Feat	82	12.30
420-421	Drunkard and Inventor	165	24.75

#309-310 #312-313 #322
#334-333-334-335-336
#337-338-339-340-341-342-343-344
#346-349 #352-353 #357-358 #359 #361
#362-363-364-365-366-367-368-369-370
#384-385 #386 #387-389 #392-393
#394-396 #399-411 #412 #413-414 #415-416 #417
Shown from Rec May 19. 1905

CLASS II.

The Secondary negatives for the following subjects are in New York so that orders for any of the films will be promptly filled.

The Original negatives for the following subjects being in Paris, we require about four weeks to fill orders for original prints.

PRICES:

Prints from secondary negatives..... 13 cents per foot.
" " original " ..... 15 " "

When not otherwise specified, we will supply copies printed from secondary negatives.

	Original	Secondary
26 A Terrible Night. Length, 65 feet	$9.75	$8.50

A humorous subject, full of action, showing the retiring of a young man who is disturbed by midnight marauders, upon whom he makes an assault, slaughtering four or five in rapid succession. Full of animation.

neg stolen

82 A Nightmare *(fantastical subject).* Length, 65 feet	$9.75	$8.50

neg stolen

105 The Last Cartridges. Length, 65 feet	$9.75	$8.50

An incident of the Franco-Prussian War. It shows the bombardment of a house at Bazeille. It is the animated reproduction of de Neuville's celebrated painting.

neg stolen

155 The Famous Box Trick. Length, 65 feet	$9.75	$8.50

This is one of the most surprising and clever subjects of the entire series. The conjurer causes to appear suddenly on the table a box, from which a boy emerges. He is immediately cut into two pieces at a blow from the axe of the conjurer. Instead of falling to the floor, the pieces assume the shape of two lively youngsters, who commence to fight with each other. The conjurer, not approving of such conduct, causes one suddenly to disappear. The other boy, whom he takes up in his arms, he dissolves into an English and an American flag, which are vigorously waved by the magician. A most interesting film, sharp and clear.

neg stolen

159 Adventures of William Tell—2. Length, 65 feet	$9.75	$8.50

A clown is seen entering the hall, in which he gathers together the different portions of armor, adjusting the same on a pedestal in the shape of a man. He places a cabbage on the helmet of the armor, which he endeavors to shoot off with a bow and arrow, as did William Tell of old. Immediately when his back is turned, the suit of armor comes to life, taking the cabbage from his head, throwing it at the clown. He approaches the dummy, pulling off his arm and again adjusting same before proceeding for the second time to accomplish his purpose. The dummy takes exception to being made a target of and pounces upon the clown, whom he swings into the air, finally wiping up the floor with him, making his exit from the scene. The clown, who has the appearance of a limp rag on the floor, gathers himself together, but in endeavoring to make his escape he knocks against the bowstring, which causes his gun to discharge, piercing him with the arrow; the gun also explodes, causing fine smoke effects. A very funny subject, full of life.

neg stolen

Original Secondary

167 The Four Troublesome Heads. Length, 65 feet.....$9.75 $8.50

One of the most marvelous tricks ever cinematographed. The magician approaches and, after the usual bow, proceeds with the tricks of taking off his own head, placing same on a table at his side. He is immediately supplied with another head, and in order to show the audience that there is no illusion about the trick, he crawls under the table, upon which is supported his first head. A second head is also removed from his shoulders, and finally a third, all being exact likenesses of the first. He is supplied with a fourth head and converses with the three severed heads on the table. Being musically inclined, he takes up a banjo and commences to play. The three severed heads are seen to sing, much to the discomfiture of the magician, who smashes the banjo over two of them, causing them to disappear. The third head is treated likewise, whereupon he throws his fourth head into the air, which again descends upon his shoulders. The magician then makes his bow and retreats from the scene. A most surprising and marvelous illusion.

neg Stolen

177–178 The Bridegroom's Dilemma. Length, 130 feet...$19.50 $17.00

An excellent film, full of surprise and illusions, the exhibition of which will certainly be welcomed at any smoking concert or stag party.

neg Stolen

185–187 The Devil in a Convent. Length, 195 feet.....$29.25 $25.50

This picture shows the interior of a convent looking toward the cloister, with church and churchyard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer and, upon rising, turns out the gas and retires. After he disappears, the devil jumps from the font of holy water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears and Satan and follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves in the chairs in front of the altar. The devil in the guise of a priest preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the column into the most protesque figures, until the church resembles his own domains. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns His Satanic Majesty, who descends to Hades amid clouds of smoke. The object of the film is to illustrate the triumph of Christianity over Satan, and while it is quite fantastical and religious, there is not the least action in the film which would be obnoxious or shock the most sensitive audience.

neg Stolen

190 A Midnight Episode. Length, 65 feet $9.75 $8.50

A sleeping apartment of a friend who retires for the night. The rays of the moon are shining upon the bed through the window. He is suddenly awakened by a bug of gigantic proportions crawling over him. This he attacks and destroys, but before again retiring he notices three more climbing up the wall. He lights the candle and applies the flame to each, causing them to explode with fine smoke effect. After this slaughter he retires in contentment and soon sleeps the sleep of the just. A very funny subject.

neg Stolen

194–195 The Clown and Automobile. Length, 130 feet.....$19.50 $17.00

Shows the interior of a garden in which arrive two clowns on an automobile. After many pranks of a laughable character, which follow in rapid succession, they throw the waiter into the well, from which he is rescued with much difficulty and in a very dilapidated condition. In order to escape the consequences for this rough usage, they jump upon their automobile and endeavor to get away, but many obstructions are placed in their path. A film full of action and of a very humorous nature.

neg Stolen

204 Christ Walking on the Water. Length, 65 feet.....$9.75 $8.50

Showing the rolling sea, upon which gradually appears a cloud of mist. From this evolves the figure of Christ, who proceeds to walk on the waves. The rolling

movement of the water and the sudden apparition certainly give a most startling effect, illustrating the biblical miracle of Christ walking on the water.

Original Secondary

219–224 CINDERELLA. Length, 410 feet..... .....$61.50 $53.50

A grand spectacular production, illustrating every scene of the fairy tale. Supplemented by marvelous tricks, dissolving scenic effects, ballets, marches, etc., in which over thirty-five people take part. In twenty tableaux, as follows:

1 Cinderella in Her Kitchen.
2 The Fairy, Mice and Lackeys.
3 The Transformation of the Rat.
4 The Pumpkin change to a Carrriage.
5 The Ball at the King's Palace.
6 The Hour of Midnight.
7 The Bedroom of Cinderella.
8 The Dance of the Clocks.
9 The Prince and the Slipper.
10 The Godmother of Cinderella.
11 The Prince and Cinderella.
12 Arrival at the Church.
13 The Wedding.
14 Cinderella's Sisters.
15 The King, Queen and Lords.
16 The Nuptial Cortege.
17 The Bride's Ballet.
18 The Celestial Spheres.
19 The Transformation.
20 The Triumph of Cinderella.

neg Stolen

228–229 The Lightning Change Artist. Length, 130 feet..$19.50 $17.00

A man makes twenty complete changes in two minutes, combining with them dances. The changes are made in full sight of the audience. Biondi, Fregoli and Mons change behind the scenes.

neg Stolen

243 The Cook's Revenge. Length, 65 feet..... .....$9.75 $8.50

Showing the interior of a kitchen, with the cook trying to embrace and kiss the maid, who drops the dishes and runs away as she hears the proprietor approaching. The cook hides in a cupboard, but is discovered by the manager, who squeezes the door of the cupboard, thereby cutting off the head which was projecting. At this he is horrified and places the head on a table, where it starts grinning at him. He takes the head and throws it into the cupboard, and out walks the cook, who proceeds to literally wipe the floor with his tormentor. A wonderful and humorous subject.

neg Stolen

262–263 The One-Man Band. Length, 130 feet.....$19.50 $17.00

A marvelous subject, full of tricks, disappearing and dissolving effects. The object is to produce a band of seven individual musicians, each playing a different instrument, from one man. This is done in a startling manner, all seven musicians being exact likeness of one another, and their grimaces and contortions while mastering the music is most amusing to witness. Something novel.

neg Stolen

264–275 JOAN OF ARC. Length, 815 feet.....$122.25 $106.00

A grand spectacular production in twelve scenes. About 500 persons enacting the scenes, all superbly costumed. Duration of exhibit about 15 minutes.

1 The Village of Domremy, Birthplace of Joan of Arc.
2 The Forest of Domremy.
3 Joan of Arc's House at Domremy.
4 The Port of Vaucouleurs.
5 The Castle of Baudricourt (Superb Picture of a Middle Age Interior).
6 Triumphal Entry into Orleans.
7 Coronation of Charles VII. at Reims.
8 The Battle of Compiègne.
9 In Prison.
10 The Interrogatory.
11 The Execution. The Market Place at Rouen.
12 Apotheosis.

neg Stolen

Original Secondary

276–278 The Seven Capital Sins. Length, 195 feet.....$29.25 $25.50

To fully describe the action as it occurs in this subject would cover several pages. Suffice it to say that, for surprising and startling incidents, black art and ghostly doings, marvelous effects and humorous, it is second to none of the many preceding subjects of a like character.

neg Stolen

281–282 The Rajah's Dream ; or, The Bewitched Wood.
Length, 165 feet.....$24.75 $21.50

An Indian rajah is sleeping in a splendid palace. He is awakened by an enormous butterfly and tries to catch it. Suddenly his bed disappears and the rajah falls to the ground and is transported to a wood, wherein he fights with many comical apparitions. At length a great number of fairies appear (forming a ballet) and condemn the rajah to be beheaded. The moment when the executioner lifts up his sword to strike off the head of the rajah, the latter fights the executioner, and suddenly is seen in his bed (as at the beginning of the picture), fighting with his pillows. Humorous. Splendid in colors.

neg Stolen

293 The Up-to-Date Spiritualism *(a very funny subject).*
Length, 65 feet $9.75 $8.50

In this subject a "comique eccentric" enters the drawing room inhabited by spirits. He tries to take off his coat and hat, but these garments return to his head and shoulders as soon as he takes them off. The chairs, his umbrella, his hat, etc., fly away in different directions and by various methods.

neg Stolen

294 The Triple Conjuror and the Living Head *(excellent subject).* Length, 85 feet.....$12.75 $11.25

In this extraordinary film a conjurer divides himself into two similar persons. Then the two conjurers place a cardboard head on a table, the head comes to life, and one of the conjurers passes under the table, to show that there is nothing underneath. The body of a lady gradually appears under the head, thereby completing the figure. The two conjurers try to kiss her, but Mephistopheles appears behind one of them and the lady disappears gradually, leaving the two operators facing each other. The conjurers, seeing the Devil, run away, but the Devil at this stage dispenses with his disguise, and is then recognized as the original conjurer as at the beginning.

neg Stolen

298–305 THE CHRISTMAS DREAM. Length, 520 feet..$78.00 $67.60

In twenty scenes, with dissolving effects, tricks and spectacular tableaux. Snow scenes, ballets, night effects, marches.

1 The Children's Bedroom.
2 The Dream.
3 The Review of the Toys.
4 The Celestial Messengers.
5 Dolly's Ballet.
6 On the Roofs of the City.
7 The Guardian Angels.
8 The Old Bell-Ringer.
9 The Great Bell in the Steeple.
10 The Midnight Service.
11 The Procession of Lanterns.
12 The Christmas Eve Dinner.
13 The Poor Man's Portion.
14 The Merry Christmas Morn.
15 The Presents.
16 The Ice Country.
17 The Snow Statue.
18 The Delight of the Children.
19 The Christmas Tree.
20 Apotheosis "Santa Claus in His Glory."

neg Stolen

309–310 Fat and Lean Wrestling Match.
Length, 165 feet $24.75 $21.50

This film is one of the most laughable of mysterious pictures made. An extremely lean man and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously, but cannot budge him from the floor. After wrestling furiously for a while, the fat man falls upon the lean one and crushes him

neg Stolen

as flat as a pancake. The fat man then rolls him up in a package about the size of a carpet bag and lays him on the floor, and winds up by tossing him high in the air. The lean man in coming down falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, his body being distributed all over the stage. The portions of the fat man's body then begin slowly to draw together, when suddenly they assume their proper place and come to life, the fat man jumping to his feet and making a hasty exit, seeming glad to get out of the way of his terrible opponent.

Original Secondary

312–313 Going to Bed under Difficulties *(very funny).*
Length, 130 feet.....$19.50 $17.00

neg Stolen

A traveler puts up at an inn. He hangs his overcoat and hat upon a peg in his room, but he finds, instantly, that his clothes are on his back again. He takes off his coat a second time, but it instantly returns. He becomes enraged. The more rapidly he undresses, the more rapidly his clothes go back to his body. He rolls on the floor, then on the bed, and finally has an epileptic fit.

322 How He Missed His Train *(very comical).*
Length, 65 feet.....$9.75 $8.50

neg Stolen

A man wishing to catch a train, and having left himself none too much time to do so, rises from his couch and proceeds to don his garments. These, however, change in a most fearful manner, trousers becoming a coat, a coat a waistcoat, etc., etc. After a manful struggle he comes to the conclusion that his clothes are one too many for him, and goes back to bed again, to think the matter over.

325–326 What is Home without the Boarder *(full of tone).* Length, 130 feet.....$19.50 $17.00

neg Stolen

This picture shows the ground floor and also the first floor front of a modern lodging house. In the lower room the landlord and his lady are having dinner, while above them four young men lodgers are competing as to who can make the most noise. Tiring of this amusement, they bore through the floor and let down an enormous spider, which upsets the dinner party. One of the lodgers falls through the ceiling and upsets the place and drives the landlady into hysterics by very cleverly simulating an elephant by means of a tablecloth and two broomsticks. Finally a policeman appears on the scene, but getting under the hole in the ceiling, is completely overwhelmed with furniture.

332–333 The Brahmin and the Butterfly.
Length, 130 feet.....$19.50 $17.00

neg Stolen

A Brahmin is walking in a tropical forest, playing a melody upon a flute, when a gigantic caterpillar emerges from the undergrowth. The Brahmin seizes this and places it in a cocoon, which he hangs in the air. A beautiful butterfly emerges, and after fluttering about, becomes a lovely damsel, who puts her foot on his head and changes him into a caterpillar. A most amazing succession of transformations. One of the best subjects yet produced.

334 The Triple-headed Lady. Length, 65 feet.....$9.75 $8.50

neg Stolen

A most astounding film, showing a lady with three heads. These are taken away one after the other, and seem to be quite as lively when separated from the body as they were when united. The conjurer who is performing the trick also removes his own head without suffering any inconvenience, and walks about without it. There are also any number of other changes in this film, which has to be seen to be fully appreciated.

335–336 Dislocation Extraordinary. Length, 130 feet...$19.50 $17.00

neg Stolen

This is one of the best and most mysterious films ever produced. A clown sits down in the centre of the picture, and his legs, arms and head travel all round the room, there being not the slightest doubt that they are genuine, living limbs. The film closes by the clown sitting on his head. Absolutely unique.

Original Secondary

337–344 RED RIDING HOOD. Length, 520 feet.....$78.00 $67.50

A grand spectacular performance of this popular fairy tale, with scenery, tricks and dissolving effects. Duration of exhibit, about twelve minutes. In twelve tableaux, as follows:

1 The Kitchen of Mr. Plumcake.
2 The Main Street of the Village.
3 The Meeting of the Wolf in the Forest.
4 Dance of the School Girls.
5 The Windmill.
6 The Miller, Father Careless, and his Donkey, Clever Jack.
7 The Grandmother's Cottage.
8 The Grandmother's Bedroom.
9 The Pursuit of the Wolf.
10 The Steep Rocks and Waterfall.
11 Return to the Village.
12 Apotheosis.

348–349 A Maiden's Paradise. Length, 165 feet.....$24.75 $21.50

The scene opens in a wizard's cavern, showing an inanimate figure resting against a table. The wizard with some mysterious passes converts her into a living woman, and after laying her on some trestles and covering her over with a large sheet of paper, saws her in halves. Taking the two cones of paper he places them on separate tables, when, on being removed, they disclose two ladies in the place of the one who had been cut in half. From the same receptacle he then proceeds to materialize six other beautiful damsels, who, after performing a mazy dance, vanish into thin air. The two maidens that remain are then decapitated and put through the most amazing complications, being merged into one person, and again duplicated; finally, however, they walk to the front of the stage together with the wizard, and, after bowing to the spectators, withdraw.

352–353 The Temple of the Sun. Length, 130 feet.....$19.50 $17.00

A high nobleman finds himself in the Temple of the Sun, where he meets Mascarille, who proposes himself as a juggler. After extracting from the nobleman's nose several playing cards, Mascarille enlarges these cards and transforms them into the flags of all nations. From these flags he extricates a group of beauties. The nobleman begins to pay court to the ladies. Instantly the group disappears and the lord finds himself face to face with an animated Sun, who starts in a grotesque dance. The Sun is changed to a pumpkin. Then the devil appears, replaces the head of the lord with the pumpkin and drives him away with an enormous candlestick, which sends out flames and smoke.

357–358 Excelsior! Length, 130 feet.....$19.50 $17.00

A juggler takes a handkerchief from his servant's mouth. Out of this handkerchief he extracts a large aquarium. The servant asks for some water to fill it up and the juggler catches hold of his arm and uses it as a pump. Water comes out of his servant's mouth. When the aquarium is filled, the juggler makes living fish come out of his servant's mouth. Water and fish soon evaporate in smoke, the bowl is transformed into a lobster, which in turn becomes a pretty lady, dressed as a clown. The juggler then changes the girl into two, transforms them into small flags and disappears wrapping himself in the stuff.

359 Off to Bloomingdale Asylum *(very comical).*
Length, 65 feet.....$9.75 $8.50

An omnibus arrives drawn by an extraordinary mechanical horse. On the top are four negroes. The horse kicks and upsets the negroes, who are changed into white clowns. They slap each other's faces and by the blows become black again. They kick each other and become white once more. Finally they are all merged into one large negro, and when he refuses to pay his carfare, the conductor sets fire to the omnibus and the negro bursts into a thousand pieces.

Original Secondary

361–370 BLUE BEARD. Length, 690 feet.....$103.50 $89.75

A great fairy drama, with spectacular tableaux, in twelve scenes, as follows:

1 The Betrothal of Blue Beard.
2 Preparing the Wedding Breakfast.
3 The Wedding Feast.
4 Blue Beard departs on a Journey.
5 The Forbidden Chamber.
6 A Troubled Dream.
7 Blue Beard's Discovery and Condemnation.
8 In the Tower Looking for Fatima.
9 At the Place of Execution.
10 The Arrival of the Deliverers.
11 Death of Blue Beard.
12 Apotheosis—The Eight Wives over Blue Beard's Corpse.

382–383 The Man with the Rubber Head.
Length, 165 feet.....$24.75 $21.50

A chemist in his laboratory places upon a table his own head, alive; then fixing upon his head a rubber tube with a pair of bellows, he begins to blow with all his might. Immediately the head increases in size and continues to enlarge until it becomes truly colossal while making faces. The chemist, fearing to burst it, opens a cock in the tube. The head immediately contracts and resumes its original size. He then calls his assistant and informs him of his discovery. The assistant, wishing to experiment for himself, seizes the bellows and blows into the head with all his might. The head swells until it bursts with a crash, knocking over the two experimenters. The chemist, in a rage, seizes his assistant and throws him out of the window.

384–385 The Devil and the Statue. Length, 130 feet...$19.50 $17.00

A magnificent Venetian oratory. On the left a large bay window through which may be seen the Grand Canal of the city of Venice. The canal is crowded with gondolas. In the centre a colonnade and a hemicycle; to the right is a statue of the Madonna. At the beginning of the scene Romeo in his gondola sings to Juliet a sentimental song, then goes away. Hardly has he departed when the colonnade falls to pieces, disclosing the devil. Juliet, frightened, runs to the window and calls Romeo. The latter attempts to enter and protect his fiancée, but at a gesture from the devil the window is instantly covered with a grating and Romeo makes frantic efforts to break it. The devil begins to dance a wild dance before Juliet, who is beside herself from terror. *The devil gradually becomes the size of a giant* (a novel effect). Juliet implores the statue of the Madonna, which becomes animated, descends from its pedestal, and stretching out its arms orders the devil to disappear. The devil grows smaller and smaller and finally becomes a tiny dwarf, then he is lost in space. The window resumes its first form and Romeo embraces his beloved, with the benediction of the Virgin.

386 The Dwarf and the Giant. Length, 65 feet $9.75 $8.50

387–389 The Cabinet Trick of the Davenport Brothers.
Length, 215 feet.....$32.25 $28.00

A prestidigitator orders his assistant to bring a cabinet, which is displayed piece by piece to the audience. Two gentlemen are then introduced; they enter the cabinet and are securely bound with ropes to the chairs. The doors are closed and immediately the heads of the two men appear through apertures in the doors. The doors are immediately thrown wide open and the men are disclosed bound to the chairs as securely as at first. From this moment the most amusing scenes are enacted without interruption. The poor prestidigitator even loses his head, which is found upon a stool, while his body has been struggling in the most amusing way.

392–393 Prolific Magical Egg. Length, 130 feet $19.50 $17.00

A human skeleton is placed upon a table by an attendant. When the attendant leaves the room the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing

several sleight-of-hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger and larger until it reaches the size of a normal head. The form of the egg fades away and there immediately appears the head of a very pretty girl. Then two or more of the same type appear on either side of the original. The heads of the girls are merged into one head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place on the table, reverting back to the skeleton, which is removed by the attendant, thus closing the picture.

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		Original	Secondary
394–396	**The Dancing Midget.** Length, 195 feet	$29.25	$25.50

This is an absolutely new and extraordinary subject. A juggler takes in succession about a dozen eggs out of his servant's mouth. He breaks all the eggs into a hat, and after having beaten them up after the manner of a cook, he extracts an egg as large as the hat itself. As soon as he sets this egg on the table there appears a tiny dancing girl, full of life, as big as a baby's doll, and who performs on the table some beautiful stage dances. All of a sudden she increases to the size of an ordinary woman, and jumping on the floor she delights the audience with her turns. The juggler and the dancing girl disappear in the most extraordinary way.

neg Stolen

399–411 A TRIP TO THE MOON. Length, 845 feet...$126.75 $110.00

Ten extraordinary and fantastical cinematograph series in thirty pictures. Duration of exhibit sixteen minutes.

neg Stolen

SCENES.

1 The Scientific Congress at the Astronomic Club.
2 Planning the Trip. Appointing the Explorers and Servants. Farewell.
3 The Workshops: Constructing the Projectile.
4 The Foundries. The Chimney-stacks. The Casting of the Monster Gun.
5 The Astronomers Enter the Shell.
6 Loading the Gun.
7 The Monster Gun. March Past the Gunners. Fire!!! Saluting the Flag.
8 The Flight Through Space. Approaching the Moon.
9 Landed Right in the Eye!!!
10 Flight of the Shell into the Moon. Appearance of the Earth from the Moon.
11 The Plain of Craters. Volcanic Eruption.
12 The Dream (the Bolies, the Great Bear, Phœbus, the Twin Stars, Saturn.
13 The Snowstorm.
14 40 Degrees Below Zero. Descending a Lunar Crater.
15 In the Interior of the Moon. The Giant Mushroom Grotto.
16 Encounter with the Selenites. Homeric Fight.
17 Prisoners!!
18 The Kingdom of the Moon. The Selenite Army.
19 The Flight.
20 Wild Pursuit.
21 The Astronomers find the Shell again. Departure from the Moon.
22 Vertical Drop into Space.
23 Splashing into the Open Sea.
24 At the Bottom of the Ocean.
25 The Rescue. Return to Port.
26 Great Fete. Triumphal March Past.
27 Crowning and Decorating the Heroes of the Trip.
28 Procession of Marines and the Fire Brigade.
29 Inauguration of the Commemorative Statue by the Mayor and Council.
30 Public Rejoicings.

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412 The Shadow-Girl. Length, 100 feet $15.00 $13.00

The magician appears upon the stage with an imp as his assistant. The imp holds a piece of cloth in his hand. At the command of the magician the cloth is suddenly transformed into a beautiful girl, clad in tights. A barrel is then introduced and the girl enters one end. As she makes her exit from the other she is transformed into a man. The man then jumps through a paper hoop, and as he

neg Stolen

lands on the other side is changed back into the girl. The girl is then placed upon a table, the table is removed, and, to the astonishment of all, she remains in her position, apparently resting in mid-air. Two benches are then introduced and chairs placed upon them, a man occupying one and the girl the other. At a wave of the magician's wand the figures fade away. When they reappear the girl and the man have changed places. Wonderful magic.

		Original	Secondary
413–414	**The Treasures of Satan.** Length, 165 feet	$24.75	$21.50

The setting of this fantastic scene represents the hall of an old château in which a miser has locked up seven large bags containing his wealth. Satan, who has made his way into the château, puts the seven bags into a strong box, and makes with his hands some cabalistic motions. The miser comes into the hall and is greatly astonished to find his fortune missing. He opens the coffer and immediately the bags leap out. He gathers them up and puts them back into the coffer. When he opens it again he finds that they have been transformed into seven young girls, who rush out and chase after him, beating him unmercifully. They shut him up in the coffer from which his gold has vanished. The miser pushes open the lid of the coffer, and to his profound despair finds that both young girls and money have disappeared. (This view is most sensational in its mysterious scenes.)

neg Stolen

415–416 The Human Fly. Length, 130 feet.....$19.50 $17.00

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. The most puzzling of all the mystical series.

neg Stolen

417–418 Marvellous Suspension and Evolution.
Length, 130 feet $19.50 $17.00

A large vase appears in the centre of the stage, and while it is being admired by a rather aged gentleman is suddenly transformed into a pretty girl. She comes down from the stand on which she appears and begins to dance for the old man. She then rises mysteriously in the air and performs graceful evolutions without any visible means of support. After a marvelous performance she slowly fades away from view. A tableau is then formed by a number of girls. The old man looks on with admiration and agreeable surprise. Any audience that sees this film projected will receive a treat similar to his.

neg Stolen

all negatives marked Stolen (pages 1 to 19) were stolen from the Méliès Laboratory May 19 1905

CLASS III.

The Original negatives for the following subjects are in New York, so that orders for any of the films will be promptly filled.

Price: Prints from Original negatives, 15c. per foot.

Originals

422–425 Up-to-Date Surgery. Length, 276 feet $41.50

In this film we show the interior of a doctor's office. A patient enters, and judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members, he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a near-by chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient the doctor sews up the wound, which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places, but in his hurry a leg is placed where an arm should be, and vice versa. After discovering his mistake he corrects it, and the man, entirely cured of his trouble, rises from the table and after paying the doctor his fee departs from the office in great glee.

426–429 Gulliver's Travels among the Liliputians and the Giants. Length, 280 feet $42.00

From the various travels of Gulliver the author picked out those among the Giants and the Lilliputians because he was more anxious to accomplish a most difficult undertaking than to give an ordinary photographic exhibition. Here is the interpretation of this curious scene:

During the night Gulliver lands among the Lilliputians and with his lantern he carefully picks his way among the houses and palaces, which hardly rise to the height of his knees. While sleeping he is strongly fastened with a large number of ropes and is awakened with a pricking but not dangerous sensation given to him by an army of Lilliputians, who pierce him with arrows and spears. On waking up he is taken to the King, who makes him free and orders a munificent meal for him. Numberless scullions are obliged to use ladders in order to wait on him at the table. The King and the Queen are present at the dinner of this extraordinary man, who eats more at a time than a Lilliputian through a whole year. Gulliver picks up the palanquin, puts it on the table; the Queen steps out and he extends to her his thanks for her kindness. At this instant the King's palace has caught fire. The firemen quickly arrive, but Gulliver immediately extinguishes the flames with a siphon of vichy. We then find Gulliver among the Giants. The King and some friends are smoking and playing cards when his daughter appears to tell him that she has found in the garden a little man, so small that she carries him in her handkerchief. At the same time she exhibits Gulliver, puts him on the table, and the smoke greatly annoys him. Left alone with the King's daughter, he wishes to express his love for her; and to do so he ascends a large ladder, but unhappily he slips and falls unhurt into a large cup of coffee.

430–443 ROBINSON CRUSOE. Length, 910 feet $136.50

Duration of exhibit about 20 minutes. Description.

1 Shipwrecked. — The vessel upon which Robinson has sailed has just been wrecked, and is seen in the distance being tossed about by the angry seas. Robinson finally succeeds in climbing the rocks.

2 The Raft. — Robinson constructs the raft, by means of which he saves whatever provisions are left on board.

3 His Progress up the River. — Robinson, struggling against the current of the river, finally succeeds in landing with his raft.

4 Three Days After. — The wreck is fast breaking up. To his great joy he discovers a dog and a cat in the cabin, the sole living survivors besides himself.

5 The Last Hope. — He signals to a vessel sailing in the distance, but the crew unfortunately do not notice him, to his despair.

6 The Signal of Distress. — Robinson, still in hope of attracting the ship's attention, lights a fire on the summit of the cliffs.

7 Robinson Building His Hut. — Robinson, after cutting trees, builds his abode, consisting of a wooden fence encircling his hut, which is built against the rocks.

8 The Cannibals. — The savages have just finished devouring one of their prisoners, after which they give themselves up to further hideous rites and ceremonies, enacted around the remains of the feast.

9 The War Dance. — At the base of the cliffs the savages proceed to light a great fire, around which they perform a war dance. They receive orders to kill likewise the last prisoner, but Robinson suddenly appears on the scene, and from behind a rock drops a savage with one shot from his gun.

10 The Rescue of Friday. — The savages, bewildered by the noise of the gun and the strange sight of Robinson, abandon the prisoner, to whom Robinson consequently gives the name of Friday, in remembrance of the day of his rescue.

11 Robinson's Flight; the Fall of the Cliff. — Whilst ascending the savages return to attack them, but Robinson and Friday defend themselves courageously. About twenty of the surviving savages rush forward in a body, but Robinson, with the assistance of Friday, causes a large section of the cliff to become dislodged, which falls and for the moment stops the progress of their assailants.

12 The Pursuit. — At last Robinson and Friday arrive at the top and Robinson shows his servant the way to get into the hut. Robinson remains in ambush and kills several of them.

13 The Attack on the Hut. — Friday, quicker than Robinson, arrives first and at one bound surmounts the roof. Robinson then arrives, still pursued by the savages, and a terrible fight takes place. The remaining savages are, nevertheless, soon dispatched to the very last one.

14 After the Battle. — Robinson instructs Friday in the various arts, and they both commence to feel at home, surrounded by the favorite animals, namely, the dog, cat, parrot and goat.

15 Constructing the Canoe. — After rebuilding his hut, Robinson, with the aid of Friday, hollows out the trunk of a tree, thus making a canoe.

16 The Earthquake. — Robinson and Friday, returning from a walk, are on the point of re-entering their hut, when suddenly a storm comes up, lifting off and blowing away the roof, while the palm trees are badly twisted and bent by the hurricane. A thunder storm breaks forth and dazzling lightning illuminates the rocks and landscape.

(This new effect in cinematography is obtained by an entirely new method never before utilized, and is of the most strikingly realistic character, the flashes of lightning being an exact counterpart of those in nature, and lend a wonderful sense of realism to the picture.)

17 The Chase in the Forest. — Robinson and Friday hunt in the forest.

18 Sailing Around the Island. — They thoroughly test the canoe, and Robinson and Friday sail on the sea around the island.

19 The Mutiny. — It is now twenty-five years since Robinson was shipwrecked on this deserted island, when one day he notices some sailors landing, who had mutinied against their captain and officers.

20 The Rescue. — Robinson and Friday rush forward, untie the hands of the prisoners and commence an attack on the mutineers, whom they soon reduce to submission. Robinson and Friday, in the company of the captain and his officers, abandon the deserted island.

21 The Quay at Southampton. — The ship carrying Robinson and Friday enters the port amid the acclamations of the crowd which is massed together on the quay.

22 Robinson's Triumphant Return. — The news of the return of Robinson and the story of his wonderful experience has excited general enthusiasm in London and he is paraded through the city.

23 Home, Sweet Home. — Robinson at last reaches his home and again finds his wife, who has aged greatly, as he himself has grown older.

24 The Increased Family. — His children also are grown up and very much changed. They are married, and Robinson kisses his little folks; and Friday, full of happiness, blesses the family, of which he has become a member by adoption.

25 Apotheosis. — The back of the picture gradually dissolves and shows Robinson and Friday on a rock winning the fight with the savages who are thrown down the sides.

444 The Enchanted Basket. Length, 83 feet $12.50

A farmer calls on a juggler to see a few of his best tricks. The juggler has brought a bouquet of flowers, from which he takes out a charming and beautiful girl. The farmer, enraptured, attempts to kiss the beauty, and in trying to do so he only catches a devil, who beats him unmercifully and finally bursts into a thousand pieces. The juggler asks the farmer if he cares for any more exhibitions, but the poor fellow runs away in great terror.

445–448 The Marvellous Wreath *(excellent view especially in color)* Length, 260 feet.....$39.00

A musketeer bows to the audience and proceeds to hang his hat, coat and vest on the wall in a most amazing manner. Being assisted by two pages, he brings them out of his coat, and with a rope he makes a hoop. The two pages stretch out a large sheet of white paper. The musketeer puts the hoop through this paper, and instantly the hoop is all covered with paper like those used by performers in a circus. The pages hold up the hoop; the paper bursts, and we see a hideous clown, who goes and sits in the corner to see what is going to happen. Then the musketeer breaks the hoop, takes out of his hat a lot of flowers, which he throws on the pieces of the hoop, and by his act he makes a lovely wreath, from which appears a beautiful woman. This woman is then substituted by an immense and grinning face, into which the clown jumps. Then an explosion is heard and nothing is left of the clown nor the head. The musketeer takes the pages on his shoulders, one after the other, and they are changed as his coat and hat. Finally he disappears in a most mysterious way.

449–450 Beelzebub's Daughters. Length, 133 feet.....$20.00

Beelzebub, making fire on the tips of his fingers, develops a large blaze, from which three girls emerge, who commence a dance in the heart of the flames, while two devils shake burning torches; all disappear.

This scene is the first of its kind and is quite magical in its effect.

451–452 Misfortune never Comes Alone. Length, 165 feet.....$24.75

The scene takes place in front of a barrack, where a young soldier is on duty—most laughable and comical.

453–457 The Cake Walk Infernal. Length, 325 feet.....$48.75

Pluto, having seen the earth, comes back home amazed at the success of that well-known dance, the "cake-walk." He has brought back with him two noted dancers, who start their favorite dance amidst the flames. A queer and ugly being wishes also to join in the dance, but his limbs break away and dance far from him. All the subjects of His Majesty are seized with the irresistible mania for dancing, and start an unbridled provincial dance. At this sight Satan starts out of the earth

a large blaze, which annihilates everything around him, disappearing himself through the flames.

This view has beautiful new effects and much improves with colors. For the first time in a cinematograph view one can see some will-o'-the-wisp wandering among human beings. The effect is magical.

458–459 The Mysterious Box. Length, 165 feet.....$24.75

A scene as pleasing as incomprehensible. A juggler summons two chairs, which come on the stage jumping and twirling around. Across the back of these chairs the operator places a sheet of glass on which he lays a box about four inches high. He then takes a table cover, with his servant's help, rolls it up and from the centre emerges a lady beautifully dressed. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and opening the box he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

460–461 The Queen's Musketeers. Length, 165.....$24.75

Before going to war with his neighbors, the King reviews his men. The Queen's Musketeer's, who number only young men, are proclaimed the best drilled and most skillful of his soldiers. These young men manœuvre in front of the King, Queen and the Court, and perform the most difficult tactics.

This subject will be much enjoyed and appreciated by any audience.

462–464 The Enchanted Well. Length, 225 feet.....$33.75

The subject begins with the return of peasants from their work. They arrive at a farm settlement and each one goes to his home. An old peasant comes along leading an ass by the bridle. An old beggar-woman follows him and asks for alms. The peasant refuses and drives her away. The latter, who is no other than a sorceress, leaves, hurling maledictions upon a well placed in the middle of the scene. The old peasant draws water from the well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower out of which bursts serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil who pursues the peasant. The Devil is changed into a bat and flies away.

465–469 The Inn Where No Man Rests. Length, 345 feet.....$51.75

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his hat, his coat and his shoes. The servant places these things upon a clothes-rack in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against the clothes-rack. Taking his clothes for an intruder he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon the clothes-rack, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots began to dance about the room. The poor intoxicated fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing

that he has discovered an enemy he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back; he stumbles against a valise. With a kick he sends the valise into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally at the moment when the drunken fellow is on the point of being seized, he disappears through a casement and takes refuge on the roof, to the astonishment of all.

470–471 The Drawing Lesson or the Living Statue
Length, 160 feet..... $24.00

In a corner of the gardens at Versailles we see an ornamental fountain with beautiful colonnades. Along comes an old professor looking for a nice spot to teach his pupils. Finding the fountain to his liking, he goes after his scholars. A mysterious person, who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor comes back with his class and all prepare for work when, at a sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain, surmounted by a dolphin throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a most laughable shower bath, while the pupils sketch the scene, laughing themselves to tears.

472 The Mystical Flame. *(A very amusing subject. The appearance in the fire and the dissolution of a living being are fascinating tricks.)* Length, 120 feet $18.00

A juggler enters upon the scene, picks up a skull, throws it in the air, catches it in his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward into a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table, upon which the juggler throws a bit of magic powder. The powder takes fire and blazes up into a large flame in the midst of which appears a lovely lady. The flame dies away. The juggler has the lady descend in order to show that she is quite alive, then he orders her to mount upon the table again. The juggler goes out. The servant falls in love with the lady and makes her a proposal of marriage; but she dissolves little by little into space and disappears as she came. The juggler reenters and disappears head over heels from the top of a chair. The servant rushes toward the chair, the juggler reappears, coming out from under the table; he seizes the servant, and, after throwing him to the floor, reduces him to smoke. He does the same with the chair, and then goes away, dancing.

473–475 The Witch's Revenge. *(A fantasy of the Middle Ages. A gorgeous subject. Rich costumes and beautiful settings.)* Length, 220 feet.....$33.00

Two guards bring a sorcerer into the hall of a palace of the time of the Middle Ages. The king, who follows them, orders the sorcerer to be chained and to be condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assures the king that he will create, thanks to his power, a charming woman, worthy of becoming the king's consort. The king, after a moment of hesitation, agrees. The sorcerer asks the king to remove the guards. The king commands them to retire but not to go far away, so as to be within easy call. The sorcerer evokes a spirit. A demon emerges from the floor, and at the command of the sorcerer goes and finds a palanquin, which is brought in by beautiful pages. In this palanquin, which the sorcerer shows, at first, to be empty, three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. But they are quickly transformed, under the spell of the magician, into rich court dresses. The lady in the middle becomes a haughty queen; the two others are changed into ladies-in-waiting. The king takes

the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a royal clown, who performs some feats of dislocation. He ends his performance by a perilous leap and falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king and disappears, turning somersaults. The king rushes down to the chair in astonishment. The chair disappears, and at the same time the magician reappears upon the royal throne. The king, in a rage, summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the king. Then, putting on the royal crown, the sorcerer goes out dancing with the queen and her attendants, who are no other than diabolical personages, while the king, because he was too credulous, remains chained to the spot—a condition in which he wished to place the sorcerer at the beginning.

476 The Oracle of Delphi. Length, 100 feet.....$15.00

This time it is before the door of a temple of Delphi that the fancy of the artist conducts us. This temple occupies the entire width of the scene; two sphinxes of stone upon massive pedestals guard the strong iron door.

Desiring to make an offering to the divinity which graces the edifice, a rich nobleman commands his slaves to bring the coffer which contains the precious treasures to be presented. After locking the door he goes away with his slaves, while a bandit, who has been watching him, forces the lock in the door, penetrates into the sanctuary and comes out with the precious box, which has but a moment before been deposited before the sacred image of the divinity. But fear and horror are depicted in his countenance. He falls upon his knees, pressing against his breast the object of his crime. Suddenly the god of the temple appears at the door. He orders the coffers to be returned, and the sacrilege to be atoned for. At his orders the stone sphinxes become animated, after having remained for ages silent and motionless. They seize the bandit and change his head into that of an ass, and to expiate his crime he will have to wear it the rest of his sad existence. The sphinxes remount the pedestals and resume the fixed unchangeableness of stone from which they will never more depart.

The picturesque setting and the marvelous mechanism heighten the intensity of interest of this film.

477–478 A Spiritualistic Photographer. Length, 145 feet.....$21.75

This subject is an absolute novelty, for the effects obtained are made by a process only recently discovered. For the first time, one sees a dissolving effect upon a background absolutely white, a photographic difficulty most cleverly surmounted. A photographing spiritualist has resolved to photograph a person without a camera by means of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Then he lights a magic powder, by which one sees the person gradually disappear and the likeness to form on the paper. The photographer shapes the paper into a large cone, in which is discovered the vanished person, the paper meanwhile having become entirely blank as at first. This subject puzzles an audience by the clever illusions displayed.

479–480 The Melomaniac. Length, 170 feet $25.50

Here we return to an astonishing subject most fantastically worked out. A singing teacher, followed by his pupils whom he has trained to manœuvre with considerable skill, meets in the field some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G, which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires, which run in a parallel direction, thus forming the lines of a staff of music. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this bizarre staff several heads corresponding in position to the first part of the tune, "God Save the King." One hears the beating of drums, the heads rearrange themselves, and one sees the second line of the air. Another beating of drums, and the heads shift about until

they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away.

This subject, accompanied by the proper music, produces great laughter.

481–482 The Monster. Length, 170 feet.....$25.50

If the subject of the preceding picture is lively and full of amusement, this one is certainly magnificent in its weird realism. It will please all, for they are numerous, who like impossibilities in hobgoblins, provided the subject is developed in good taste. The decoration is one of the most beautiful. It represents a sphynx stretched out upon a pedestal in a crouching posture. In the background are the pyramids of Egypt. The moon is shining.

An Egyptian prince has lost his beloved wife and he has sought a dervish, who dwells at the base of the sphinx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated and arises. The dervish puts it upon a bench and covers it with a white linen; a mask conceals its ghostly face. At a second invocation the skeleton begins again to move, arises and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats, it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he had lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appears the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and his curses.

This subject possesses an extraordinary fascination. It gives during the whole time the perfect illusion of reality.

482*bis* The Yacht Race. Length, 140 feet.....$21.00

RELIANCE — SHAMROCK III.

Photographed on Saturday, August 22d, 1903.

1 The Associated Press embarking on a steam launch at the Battery.
2 The Start.
3 The Race.
Reliance in front of the picture.
Shamrock III in the distance.
4 Reliance rounding the Buoy 15 miles after the start.
Shamrock III behind.
5 The Finish!
The Associated Press cheering the Reliance.

483–498 FAIRYLAND, or THE KINGDOM OF THE FAIRIES.

(*Le Royaume des Fées.*) Length, 1080 feet. $162.00

EXTRAS:

Coloring with new finish..... .....Extra $216.00
Set of 16 photographs (5x7)..... ..... " $2.75

Duration of exhibit about twenty minutes.

1 The Betrothal of the Prince of Bel Azor. — Interior of the palace of King Lawrence XIV. The members of the court are assembled in state costumes. The arrival of the Princess Azurine and of the Prince Bel Azor. The King announces to

the company the betrothal of the Princess, his daughter, with the young Prince. The exchange of the engagement ring.

2 The Presents of the Fairies. — The fairy godmothers bring their gifts. The fairy *Aurora* gives the Princess beauty and bestows upon her a magic flower to guard her from evil. The Fairy *Fortune* brings her the gift of riches. The fairy *Infancy* announces to her a numerous progeny. Finally the fairy *Power* decrees that she will one day wear the royal crown.

3 The Curse of the Witch. — Everybody is rejoicing when suddenly there enters the Witch to whom the King has forgotten to send an invitation. The old Witch, enraged over the slight, curses the Princess, and in spite of the excuses of the King and of the Prince swears that she will avenge herself in a signal way. She threatens the Princess with the most terrible misfortunes. The Prince becomes enraged and attacks the old Witch with drawn sword, but she suddenly disappears in a pillar of fire, to the consternation of all.

4 The Boudoir of Princess Azurine. — Magnificent boudoir in the style of Louis XV. The Princess Azurine, still suffering from the excitement, enters her boudoir to take a rest. The servants remove her sumptuous robes and pass to her a dress for the night. They make their curtesies, wish the princess a good night, and withdraw. The Princess gets into a bed the shape of a shell and supported by cupids, and soon falls to sleep.

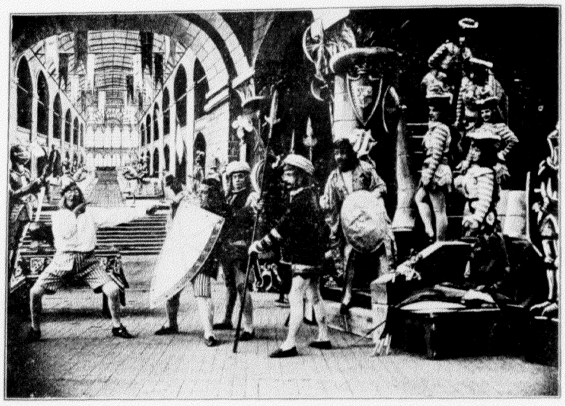
5 Abduction of the Princess by Demons. (The Chariot of Fire.) — Suddenly a trapdoor in the floor opens and the Witch appears. After having satisfied herself that the Princess is sleeping, she pulls from her hands the magic flower which the fairy *Aurora* had bestowed upon her and tears it to bits. Then the old Witch summons several demons, whom she orders to seize the Princess and to bind her. The Witch then orders to appear a chariot drawn by fantastical animals. In spite of her cries the Princess is fastened into the car. The demons leap upon the animals, which then draw the chariot around the room and vanish into space. Hardly have they gone when all the occupants of the palace, awakened by the cries of the Princess, rush into the chamber, only to find it empty. The Prince Bel Azor, who is the first to arrive, struggles with the demons, who vanish into smoke, and he is thus unable to prevent the abduction of his fiancée.

6 The Top of the Tower. The Alarm. — The people of the castle, accompanied by the King, the Queen and the Prince Bel Azor, ascend the stairs by strides and reach the upper platform, where they gaze anxiously about the sky.

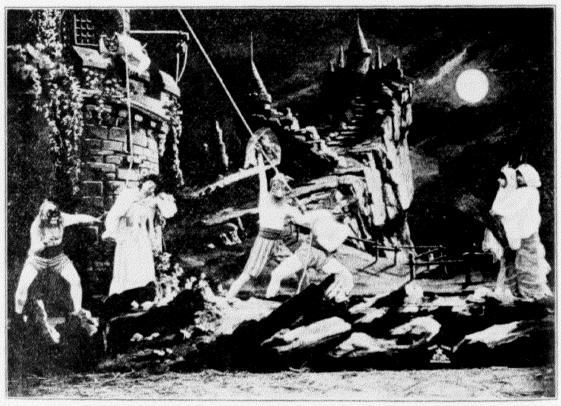
7 The Fantastical Ride. — Suddenly they perceive in the heavens the fantastical cortege bearing away the weeping Princess. Witches mounted on broomsticks and demons bearing burning torches accompany the chariot as it moves through the air among the clouds. The Prince sickens at the sight, but, encouraged by the lords about him, vows he will again find his fiancée with their assistance. They all repair to the armory of the palace to prepare themselves for the pursuit of the abductors.

8 The Armory of the Castle. — (Magnificent interior of the Middle Ages. Suits of armor, arms, cuirasses, battle-axes, sabres, halberds, horses barbed with iron, flags, etc., etc. To the right, a large staircase descends from the top to the bottom of the picture.) The people in the palace descend in great haste to the armory. They fall upon the weapons of war and quickly transform themselves into warriors armed from head to foot. (Here takes place an amusing incident.) The majordomo of the castle, large and fat, having been suddenly seized with a bellicose ardor, arms himself front and back with enormous bucklers and grabs hold of so many arms that he mounts the stairs with difficulty, and only through the assistance of some obliging noblemen, who tug at him and push him.

9 The Vision in the Haunted Chamber. — The Prince Bel Azor, who has selected his arms, darts in his turn up the stairs following after his comrades, but he is stopped by the Witch, who suddenly appears and who, laughing at his preparations, announces to him that they are useless. She makes a gesture and immediately the walls on one side of the armory fade away into a scene of an inaccessible rock everywhere surrounded by steep sides and on its summit a tower with not a single door or window. The Prince, riveted to the spot from terror, sees the demons draw near to the tower, dragging the chariot of fire. He beholds them hoisting her by a rope to the top of the tower and shutting her up under the roof. The Prince darts forward, but the vision fades away and he falls against the wall of the armory, which has resumed its position. Bel Azor draws his sword to strike the Witch, but with a gesture she throws him to the floor and chains him to a table. Then mounting a broom, she rides away into the air.



THE ARMORY OF THE CASTLE.



THE VISION.

10 The Genius Bestows upon the Prince the Armor. — Fortunately the good fairy, *Aurora*, appears in her turn and frees the Prince. She announces to him that she will protect him in his enterprises and that in order to foil the malicious projects of the Witch she will give him a talisman, which will permit him to use in finding the Princess. She then summons the Genius of Invulnerability, who enters in the form of a lame and deformed dwarf.

11 The Impenetrable Armor. The Prince is Knighted. — The Genius presents to the fairy *Aurora* an impenetrable armor, which renders its owner invulnerable, and likewise a magic helmet and sword, both of which are endowed with marvelous powers. The fairy gives the accolade to the Prince, who falls upon his knees and is knighted. Bel Azor thanks the fairy and leaves the hall, the fairy vanishes in the air, the dwarf withdraws by a leap.

12 Embarking on the Royal Galley. — (Superb setting; the docks of a port on the ocean; to the left, the royal galley richly decorated and carved.) The sailors of the royal navy are making the final preparations before weighing anchor. The Prince, his chamberlain, his majordomo, and many knights, hasten aboard the galley, for the fairy *Aurora* has told the Prince that the Princess is shut up in the tower in the midst of the ocean. The oars strike the sea in rhythmic cadence, the royal standard floats from the stern. The mighty ship majestically moves away. Hardly has it disappeared when the Witch appears upon the dock. She laughs fiendishly and determines to destroy the Prince and his suite. She makes some diabolical evocations and sets loose the elements upon the royal galley.

13 Encountering a Tempest at Sea. — Here the spectator is borne into the open ocean. The waves swell with rage; the sky becomes threatening, for black clouds appear up on the horizon and approach with marvelous rapidity. The galley rolls and pitches ahong the billows, scarcely making any headway. The storm bursts forth with fury, the lightning illumines the sky, the rain falls in torrents, the sea is overturned, the galley, no longer minding her helm, is half swamped and is driven with terrifying swiftness against some cliffs which border the wild coast. (This tableau is one of the cleverest arranged for cinematographs. The sea is represented with striking fidelity to nature by natural water agitated mechanically. The rain is likewise obtained by the use of real water. The movement of the clouds and the lightning are rendered with such striking vividness that the tableau has a marvelous appearance of reality.)

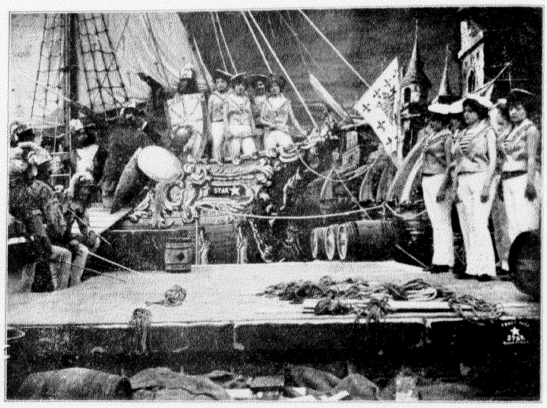
14 The Ship Wrecked on the Rocks. — Suddenly the galley strikes upon an enormous rock, which emerges from the midst of the billows, and the ship founders shortly after, disappearing in a vortex of foam.

15 Sinking to the Bottom of the Sea. (Real Fishes and Sea Monsters.) — One next sees the vessel sink into the abyss of ocean. It descends among fishes of all sorts, which move away in fright (water and fishes are real) until it settles upon the bottom. Bubbles of air rise up while whirling about. Some water-nymphs (attendants at the Court of Neptune) visit the remains of the wreck so as to report to their lord, the god of the sea. (New trick: the nymphs moving through the water without any visible support.)

16 The Prince Rescued by the Mermaid Queen. Encounter with a Cuttlefish. — The vessel lies in a bed of rock with her masts broken, her sails, her ropes and her rigging hanging down wretchedly entangled. Upon the deck the people lie stretched out in picturesque confusion, unconscious of their whereabouts or of their existence. On every side there are large shells, and living fishes swim around. To the left, a gigantic octopus stretches out his tenacles and strives to embrace the shipwrecked people. The *Fairy of the Waters*, urged by the fairy *Aurora*, comes to their aid drawn in a conch-shell by a dolphin. She touches them with her wand and they awake. She orders them to get up and follow her. Prince Bel Azor, the chamberlain, the majordomo, still dazed, follow the *Fairy of the Waters* with great difficulty through the liquid element.

17 The Submarine Grottoes. — They penetrate while following the *Fairy of the Waters* superb marine grottoes peopled with living fish. She announces to the Prince that she is leading him into the Court of Neptune, and as the journey will be long and difficult she will give to the Prince and his suite a means of transportation used in the realms of the ocean.

18 Review of the Habitués of the Deep. Father Neptune's Car. — The fairy in her shell drawn by a dolphin, Bel Azor mounted on an enormous sturgeon, the majordomo astride a large lobster, the other personages seated in a chariot of shells



THE EMBARKING ON THE ROYAL GALLEY.

IN NEPTUNE'S EMPIRE.

and drawn by fantastical fishes, traverse, on their way to Father Neptune's palace, various submarine lands under the escort of nymphs, naiads and aquatic animals.

19 The Palace of Lobsters. — A fascinating scene. The rocks are covered with enormous lobsters and crabs.

20 The Flora of the Sea. The Azure Grotto. — (This tableau forms with the preceding a series of charming transformations.) The submarine flowers, algae, corals, madreporas, gradually settle down beneath the ocean bed and finally reveal an azure grotto of dazzling beauty. The grotto, in turn, fades away and discloses the magnificent tableau which follows.

21 In Neptune's Empire. Great Submarine Spectacle. — In this superb tableau Neptune is seated upon his throne. Large shells rest upon submarine plants, and in them lie the goddesses and fairies of the sea, naiads, genii and tritons. Garlands of delicate pearls are stretched around, and fishes swim in and out the scene. Prince Bel Azor arrives, accompanied by the *Fairy of the Waters* and escorted by large lobsters, Neptune's guards. The prince explains to the god of the sea why he has been precipitated into his realm by the Witch, and begs Neptune to have pity upon him and permit him to return to the land and the open air. Neptune, touched by the misfortune of the young Prince, orders to advance.....*The Maritime Omnibus.*

22 The Whale. The "Omnibus of the Deep." — This omnibus is no other than a whale of natural proportions. The Prince and his suite shrink back astounded. But Neptune tells them not to hesitate. So they permit themselves to be swallowed one by one without a protest. The whale makes several motions with his fins and glides up to the surface of the ocean.

23 Upon Terra Firma. The Entrance of the Cavern. — The head of the whale emerges from the waves spouting two streams of water from his blow-holes. He opens his mouth and throws out upon the shore the shipwrecked crowd; then he twists his head and sends up a stream of water and lashes the waves with his tail. As soon as the whale has disappeared the Prince and his retinue descry the inaccessible rock and the tower in which the Princess is imprisoned. It is half a mile away, isolated, in the ocean, and they do not know how to reach it. Luckily the fairy *Aurora* reappears, and, showing him the entrance to a cavern, tells him to enter there and follow the subterranean passage which leads almost up to the bewitched tower. Prince Bel Azor, with his followers, rush into the cavern.

24 The Departure from the Cavern. The Steep Cliff. — The party leaves the cavern by climbing up through an opening, and they find themselves upon the edge of a high cliff. (At a distance of about 150 feet the tower looms up.) Alas! the sea separates the Prince from his beloved. He suggests to the King and the chamberlain a leap into the waves and a short swim. But they think the scheme a foolhardy one.

25 A Plunge of 300 Feet. — Nothing daunted, the Prince throws upon the ground his sword, his helmet and his shield and plunges into the water head first. The Witch, maddened from rage, appears and would have followed the Prince had not the fairy *Aurora* fortunately intervened. Henceforth there is to be a battle-royal between the two fairies.

26 The Devil's Castle. The Witch in League. — The Prince, after a hard struggle, succeeds in swimming to the foot of the longed-for rock. He climbs up with some difficulty to the tower. He advances to the door of a ruined castle, the windows of which are all securely barred. The door finally yields to the redoubled blows which he administers and falls into several pieces. He rushes in. The Witch, exasperated beyond measure, rises up and orders two demons to burn the castle. With burning torches they set fire to the interior and smoke emerges in vast clouds from the windows and doors, much to the delight of the old fairy, who claps her hands with joy.

27 The Castle on Fire. Rescue of the Princess. — (Startling effects of burning.) To the right, a staircase on fire, the balustrade broken. Everywhere there is evidence of ruin. The Prince descends the stairs bearing in his arms the Princess in a faint. The flames and the smoke work their destruction. The Prince, half-suffocated, succeeds in reaching the door, but none too soon, for the moment he steps over the threshold the ceiling of the hall falls, carrying with it the staircase, while flames and sparks burst forth with redoubled violence.

28 The Death of the Witch. — The Prince, after having made his way across the narrow strait with the Princess in his arms, reaches the shore where he has left the King, the chamberlain and his majordomo. Princess Azurine with joy rushes to her father's arms, and he hastily bears her away to his kingdom. The

Witch appears, only to see her prey disappear, and she tries to avenge herself by making an effort to throw the Prince into the sea. But the fairy *Aurora* frustrates her vain efforts by shutting up in a cask the old Witch and throwing her into the ocean.

29 The Whirlpool. — Below the cliff, among the rocks, the Witch finally disappears beneath the waves. (Real water.)

30 The Palace of the King. The Wedding Procession. — Upon the terrace of the palace, from which one beholds a magnificent city, the vassals, noblemen and other personages of court are assembled. The King in royal robes, the Queen and the Princess await upon a balcony the solemn entry of Bel Azor and Azurine. The latter arrive escorted by a gorgeous retinue with banners waving in the breeze and trumpeters acclaiming the joyful ceremony. The Princess is borne in a truly regal palanquin, and the Prince, arrayed in gleaming armor, is mounted upon a superbly caparisoned steed. The crowd shout forth their delight.

31 The Queen of the Air in Her Domain. — The preceding tableau is dissolved into masses of fleecy clouds. The *Fairy of the Air*, with the touch of her magic wand, changes them into the last tableau.

32 The Kingdom of the Fairies. Apotheosis. — In the background one beholds a vast Gothic colonnade of white marble. Between each column are fairies dressed in dazzling costumes. In the centre, a beautiful monument of marble and gilded fretwork. Under the central dome Bel Azor and Azurine stand arrayed in their wedding garments, receiving the congratulations of a loving people. Two fairies suspended in the air crown the married pair.

499–500 The Infernal Caldron and the Phantasmal Vapors.
Length, 117 feet $17.50

The demon, Belphegor, the executioner of Hell, awaits the arrival of three unfortunates while watching the fire which burns under an enormous caldron prepared for mortals condemned to the flames of the infernal regions. A subaltern prods the three unfortunates with the teeth of his fork. Belphegor seizes them one by one and throws them into the furnace. Each one of the bodies flames up in its turn, sending into the air long tongues of fire. His assistant arrives and with a long iron rod stirs up the remains of the victims in the caldron. Suddenly three long streaks of smoke come out of it, each one of which, leaping about in the air, assumes a vague form resembling that of a human being but with a transparent, phantasmal appearance. These are the three souls of the mortals which have been separated from the body, and which seek to escape from the demons. (*These living personages move about in the air crossing one another. It is easy to see that these transparent, mysteriously ghostly figures are really alive, but their weird shapes create a sensational curiosity. A very fascinating and absolutely new trick.*) But Belphegor does not permit his prey to escape. At a sign from him, the three phantoms fade away and are transformed into three leaping flames—they have become will-o'-the-wisps who must forever remain with the vast concourse of Satan's victims. Belphegor, having finished his duties, disappears mysteriously into the caldron, which bursts into pieces and is dissolved into smoke.

501–502 The Apparition, or Mr. Jones' Comical Experience with a Ghost (*very comical*). Length, 170 feet $25.50

Interior of the bedroom of an inn. Arrival of a traveler accompanied by a servant, who shows him into the room and places upon a table a candlestick.

She assists the traveler in removing his coat and in slipping on his house-coat. He seats himself besides the table to read his paper, when suddenly the candle moves itself to the other end of the table. The traveler brings back the candlestick to its place, and again it moves away. And for three times it does the same thing. The traveler, enraged, takes his seat on the other side of the table, but the candle instantly flees from him. A most strenuous pursuit begins, the candle always keeping away from the traveler. After a while, the candle suddenly becomes enormously large, then it changes into an almost invisible shape, and finally it resumes its normal size. The traveler, believing that he can read in peace, starts again to peruse his paper, when the candle moves up and sets fire to it. He throws the paper quickly away and strives to put out the flames with a siphon of seltzer water, but they, on the contrary, grow larger, and in the midst of them appears the Genius of Fire, who

changes imperceptibly into a phantom or grotesque apparition. The traveler starts a topsy-turvy combat with the spectre, thwarting it in every way, while he overturns furniture, wash-basin, chairs, stumbling down every moment. But the phantom is in no wise affected, and it begins a grotesque dance, sometimes becoming very indistinct, sometimes clear, sometimes transparent, sometimes opaque. Finally it enters into the most marvelous vibrations, horizontal and vertical. (New trick.) *These strange contortions of the spectre, the changes in distinctness of the apparition while the rest of the picture, together with the traveler, remains clear, constitute a very curious fascination.* The traveler, in a final effort, makes an attempt to strike the ghost with an umbrella, but it vanishes, and when the door opens again, the maid enters with a collation just in time to receive the blow intended for the spectre. Her tray, the dishes, the bottles fly into pieces, while the traveler falls to earth exhausted.

503–505 Jupiter's Thunderbolts; or, the Home of the Muses.
(*A mythological burlesque.*) Length, 230 feet.... .....$34.50

In the beginning of the scene the rising sun tinges some clouds with gleaming colors; they slowly fall apart and reveal Jupiter, King of Olympus, in all his glory, seated in a golden chariot drawn by an eagle. He holds in one hand the royal sceptre and in the other his redoubtable thunderbolts, and behind his head the rays of the sun shine resplendent.

Jupiter alights from his chariot, which fades away in the background, and he calls his faithful servant, Mercury, the messenger of the gods. At the command of Jupiter, the latter transforms the clouds into pedestals of marble.

Jupiter decides upon the creation of nine muses—Melpomene, Thalia, Erato, Polymnia, Urania, Calliope, Enterpe and Terpsichore, destined to become the goddesses of Tragedy, Comedy, the Lyre, Astronomy, History, Eloquence, Music and Dancing. In order to accomplish this he makes use of his all-powerful thunderbolts, but they are used up and work no more. He summons Vulcan, the armorer of Olympus, and commands him to bring some new thunderbolts. Vulcan goes out and returns bringing on the end of some tongs the bolts which he has just forged. Jupiter burns himself while attempting to seize them. He wraps his hand in his handkerchief and makes a second attempt to grasp his powerful weapon. The first time that Jupiter makes use of his new thunderbolt he is half stunned because of its tremendous strength. He turns to Mercury and Vulcan, who hasten to his side; then he draws from his thunderbolts flames which are converted into the Muses, who take their proper places upon each pedestal and thus form a charming picture. Jupiter is pleased with his work and orders *Music* and *Dancing* to entertain him for a while. These two obey their master, but the other Muses, from jealousy, descend from their pedestals and start to perform, some to declaim, others to recite poetry and some to sing, whilst Mercury plays upon the double flute and Vulcan strikes upon his anvil with measured strokes. Jupiter is deafened by the horrible din. He grows red from anger, and makes them all instantly return to their pedestals at the crash of a clap of thunder. But even there they continue their hubbub, and he sends forth a terrible peal of thunder which, increased tenfold from the rage of the *God*, produces an unexpected and disastrous result—the Muses take fire and are consumed in long tongues of flames. Jupiter tears his hair in his despair at having destroyed his work, and turning his anger against his all-powerful thunderbolt, the source of all the evil, he throws it to the ground and furiously stamps upon it. But the thunderbolt bursts and the lamentable detonation sends His Majesty into the air. He falls back upon it and again he is hurled upward in a sorry plight. A second time he falls back, and the thunderbolt leaps up and pursues him, rolling behind him and sending out sparks and flames. Jupiter hurriedly takes refuge in flight, but the thunderbolt, with equal speed, rushes on behind.

506–507 Ten Ladies in one Umbrella. Length, 187 feet.....$28.00

The scene represents the front of a side-show in the process of construction. Before the booth is a platform made of boards on trestles; at the back one may see the different kinds of shows which make up a *fête foraine* which is much like the "Bowery" at Coney Island. There are the carrousels, wooden horses, etc. A gentleman (a professional juggler) enters upon the scene in promenade costume, his overcoat on his arm, a silk hat on his head and a cane in his hand. He lays down his cane and his overcoat, and seizing his hat he uses it for executing some juggling feats. Suddenly he throws his hat on the floor, but it rebounds and is transformed

into a balloon, which the artist catches and balances on the tip of his cane. The balloon, in its turn, is changed into a piece of stuff which he twists about on the point of his cane, then throws it into the air, catching it with his cane. The stuff winds about the stick and forms a large umbrella, which he opens so as to show that it is absolutely empty. Concealing himself for a minute behind the umbrella he transforms himself into a young Greek dressed in ancient classic style. He draws out of the umbrella a young Algerian woman who was shut up in it. Out of the umbrella comes another woman dressed in a Swiss costume, then again comes a Spaniard, a Russian, an Italian, a Turk, a Hollander, a Swede, a Gipsy, and finally a Fairy. (The latter makes her appearance out of bunch of roses as they fall from the umbrella.) In all, ten women emerge from the umbrella very mysteriously. They mount upon the railing. The young Greek makes them transform their picturesque costumes into classic robes, and the railing becomes a superb pedestal which forms with the figures a charming group in sculpture. At a sign from the prestidigitateur, the booth before which the latter is performing immediately disappears to be replaced by a magnificent Greek temple which completes the setting.

The young Greek adores these new divinities, but desiring a livelier spectacle he urges them to leap down from their pedestals. No sooner said than done, and when they reach the ground their Greek costumes have vanished and have been replaced by the dresses of up-to-date coquettes. While they dance joyfully about, the temple and the pedestals disappear—the booth with its platform and railing resuming finally their original form. The young Greek leaps upon the railing, assumes the garb in which he first appeared—that of a gentleman in promenade costume. He tears the stuff off the umbrella which has fallen down, and the latter becomes again a cane. The stuff which was wrapped around the umbrella takes the form of his overcoat, which he carried when he entered upon the scene. Perceiving that he has no hat, the illusionist looks around, picks up the balloon which was lying in a corner and throws it on the ground. It immediately rebounds, lights upon his head and resumes the form of his hat. With profound bows he smiles at the audience in conclusion.

(The *mise en scène* is very artistic, and the subject itself, amusing, full of movement, is exceedingly catchy with the public.)

508–509 Jack Jaggs and Dum Dum. (*Fantastical Comic Eccentrics.*) Length, 167 feet..... ....$25.00

The decoration represents a scene in a *café concert*. Dum Dum, a comical English eccentric, enters upon the scene to do his turn. He brings upon a chair a mannikin representing a *danseuse*. During this time, Jack Jaggs, a singer who does a specialty as a drunken character, comes in believing that it is his turn to perform. He begins to sing his drunken song, furious that his colleague has not left the stage. But Jack Jaggs continues to sing imperturbably in spite of the fact that Dum Dum deals him blows of the fist, of the foot and of the cane, and finally douses him with a syphon of seltzer water. Dum Dum becomes more and more enraged, seizes an enormous mallet with which he deals Jack Jaggs a crushing blow, and by repeated attacks drives the latter, who still continues to sing, to the ground. Finally, with a stamp of the foot upon Jack Jaggs' head, Dum Dum effectively puts his enemy out of the way. The latter then calls two clowns, who throw to him the head of the mannikin with which Dum Dum juggles. When he throws the head down on the floor it is instantly transformed into a balloon, which he catches and balances on the tip of his cane; he then throws it upward and it falls upon his head, changing at once into a hat. After various feats with the hat, it falls to earth, rebounds into the air, at the same time resuming the form of the balloon. Dum Dum catches the balloon in his hands, when it changes into the head of the *danseuse*. The clowns throw successively to Dum Dum the body, the arms and the legs of the mannikin. He then seizes a bundle in a tablecloth. Just as he puts it on his shoulders he grabs the corners of the cloth, pulling it apart only to disclose a *danseuse* truly alive, who leaps to the ground. She performs a few steps and then falls into Dum Dum's arms, only to be broken by him into pieces, which are scattered around. Then he falls upon the two clowns and likewise dismembers them. Dum Dum makes a profound bow to the audience just as Jack Jaggs reappears through a trap-door and hits his rival a hard blow on the nose. When the former begins to sing he exasperates Dum Dum, who pulverizes Jack Jaggs with a fierce kick which sends the pieces all over the place. Dum Dum then collects the remains of the *danseuse* and the singer and stamps upon them just as he makes his exit. The pieces, nevertheless, come together again and form a strange personage, composed of the head of Jack Jaggs and his body clothed in his familiar coat and the skirt and legs of the *danseuse*. This new grotesque personage pursues Dum Dum off the stage in vain efforts to seek revenge. (Very comical and replete with numerous effective tricks.)

510–511 Bob Kick, the Mischievous Kid. (*An amusing transformation scene.*) Length, 127 feet..... .....$19.00

Two nurses enter upon the scene, one bearing a nursling, the other leading by the hand Bob Kick, a vaudeville comedian, dressed as a baby in swaddling clothes. The latter toys with a balloon while a soldier makes up to the two nurses and takes them away for some refreshments. Bob Kick perceives a bottle of champagne upon the table evidently forgotten. He puts his balloon down upon the table, drinks the wine, becomes intoxicated and falls asleep. In his dreams he sees the balloon change into the head of a woman, which in turn becomes the head of a grimacing man. He wakes with a start, and, seizing a stick, strikes the head, which bursts into pieces, while the table tumbles over onto him imprisoning him beneath it. The grotesque character to whom the head which has just been seen belongs leaps upon the table, crushing under his weight the unfortunate Bob Kick.

His nurse returns just in time to rescue him and gives him a hoop which she has just bought. Bob uses the hoop as a skipping rope, then he calls the second nurse. He makes the nurses hold the hoop in the air. He leaps through it and disappears.

The nurses hunt around for him and finally continue their quest outside. The soldier returns much disturbed with the baby which one of the nurses has entrusted to him. He rushes to the right and to the left hunting for the nurses, while holding the child in his arms. He makes a false step, falls upon the child and flattens it out. He hustles away as fast as his legs can carry him.

512–513 Extraordinary Illusions. (*New subject with extraordinary tricks.*) Length, 135 feet $20.25

In the middle of a parlor there is a table upon which gradually comes into view a Chinaman holding a Chinese umbrella and a fan. He leaps down, runs about the room, remounts upon the table, leaps down again and transforms himself into an up-to-date juggler. He makes a pass and the table of its own accord tumbles along to the front of the scene. The juggler makes a box come out of the umbrella, the former of which he shows to be empty. Then closes the cover. At a movement of the hand the lid of the box rises up. He holds his hands over the box and a large veil comes out of it and enters into his hands by its own power. He lays the veil upon a chair. Afterwards of their own accord, there emerge from the box the body, the arms, the legs and the head of a lady dancer. The juggler collects all the pieces upon a rod of wood, thus constructing a mannikin of a dancer. He throws the box upon the floor and it vanishes away. He then seizes the mannikin, hurls it into the air, and when it falls back it becomes a live person and does a turn at a dance. The juggler tears, then, the clothes from the dancer and she finds herself transformed into a female clown; he throws her a hat and a dress transforming her into a dancing comedienne. He makes her sit upon the table and he next tries to embrace her, but she suddenly changes into a grotesque cook stirring a stew in a saucepan. The cook mounts on the table, the juggler gives him a kick, the cook leaps down, but before reaching the floor he becomes a *danseuse*. The juggler wraps her in the veil which lies over the chair, throws the veil into the air and it immediately resolves itself into a mass of bits of paper, leaping about while falling to the floor. At the same moment the vanished *danseuse* reappears upon the table. The juggler gives her his hand and makes her descend, and in the leap she changes again into the cook. But with a kick the juggler ends up the cook, who falls into pieces. Finally the juggler himself leaps upon the table and slowly fades away dancing the cake-walk.

514–516 Alcrofrisbas, the Master Magician. Length, 230 feet...$34.50

A prince accompanies the old magician Alcrofrisbas into a subterranean grotto, where the latter performs some fantastical wonders solely by his word of command. The old man first collects a fee, and then he raises a cup in the air from which flames instantly burst forth, and amid the flames there gradually appears the bust of a

woman, just as though she were emerging from the cup itself. The prince signifying his desire that he might see a woman in full figure instead of one only partly disclosed, he is gratified by the magician, who makes the bust disappear slowly. But two assistants bring in on a litter a magnificent vase, and from this a most charming lady appears, the vase being transformed in the most marvelous manner. The two assistants bring two boards; the magician throws her into a trance and puts her upon the boards. Then they bring an enormous brazier which they place right underneath the sleeping woman. They poke the coals, which flame up briskly, and aided by the rising fire the body of the woman leaves the boards and ascends into the air, where it remains suspended. Then just at the moment when the prince advances to seize the floating body, it vanishes into air.

The magician, with a pass of the hand, then changes the grotto into another formed of stalactites of basalt. A beautiful cascade appears among the rocks and in the midst of the falling water three naiads may be seen floating about. They, in turn, are imperceptibly transformed in a large rose window, the rays of which turn inversely like pieces of fireworks. In the very centre of the window there appears the gigantic head of a living woman radiantly illumined, but it slowly fades away, and after it the window disappears. The prince, furious at the magician for creating only fleeting illusions and not producing any tangible beings, demands his money back. The magician then disappears into the ground. While the prince foams with rage, shadowy phantoms invade the scene. Maddened from fury he blocks these impalpable figures in every direction, but he cannot seize them, so finally, worn out from his exertions, he makes his exit, leaving the spirits masters of the place while performing weird actions.

517–519 Jack and Jim. (*Comical and startling sleight-of-hand performance.*) Length, 188 feet.....$28.25

Into a room filled with jugglers' properties of enormous size a prestidigitateur dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water, into which he falls. The juggler brings a large empty cask and puts it upon a table and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some roosters and chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon the table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two suckling pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up and disappears within, only to reappear again through the floor, whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly comes upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

520–524 The Magic Lantern. (*An amusing and picturesque ballet with several captivating new tricks.*) Length, 315 feet..$47.25

The scene represents the interior of a toyshop. Punchinello makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after, performing a step to the tune of "Au clair de la lune." The latter holds a candlestick and he shows his friend Punchinello that it gives no more light while quoting some words of the familiar song quite à propos. "You wish some light," says Punchinello. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platform and construct, section by section, a huge magic lantern. Punchinello puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc, within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and

afterwards the pictures of Pierrot and Punchinello highly magnified. (These moving pictures dissolve one into the other upon a white background, a new feat in cinematographic work.) Punchinello puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six English dancing girls, who do a four-step after the style of the Barrison Sisters. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The dancers retire. The magic lantern, which had been shut up by Punchinello, again opens and out of it emerges an entire corps de ballet from the Paris Opera House, and they all execute a dance together. The "premiere danseuse" comes on and mingles with the dancers; Punchinello and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of policemen arrive. Pierrot and Punchinello hide in the lantern. These policemen, with eccentric manners, examine it on every side. Suddenly the lantern opens, but Pierrot and Punchinello have vanished and they have been replaced by a monster who extends himself and contracts, and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion; the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a comical fashion.

525–526 The Ballet-Master's Dream. (*Eccentric dance by Mlle. Zizi Papillon.*) Length, 155 feet $23.25

The stage-setting represents a bedroom. An Italian ballet master, Signor Saltarello, undresses while his maid prepares the bed and wishes him a good night. As he is absorbed in the study of a new step for a ballet which he is about to compose, he makes several trials of steps and goes to bed dissatisfied at not having found the one desired. He falls asleep while beating time and dreams. Two dancers appear in a vision and dance at first upon his bed, then upon the floor. These two dancers are merged into one, who executes a very remarkable step in an eccentric dance. When she has finished her turn she falls into the arms of the ballet master, who in his dream prepares to kiss her, but just as Saltarello presses his lips to hers she vanishes and the mother of the dancer appears in the place of the daughter. In his rage the ballet master gives the old woman a sound thrashing upon his bed. He rolls to the floor while administering terrific blows and he awakes with a leap to find that he is drubbing his pillow and bolster. At the noise from the great commotion the maid returns to ask if her master has not become insane. The ballet master, recognizing that it was all a dream, nearly bursts with laughter.

527–533 THE DAMNATION OF FAUST (*a grand fantastical fantasy in 15 motion tableaux, inspired by Berlioz's celebrated song poem*). Length, 493 feet.....$74.00

EXTRAS: Coloring $98.00

1 The Route to the Depths of Perdition.—After the death of Marguerite, Mephistopheles takes possession of Doctor Faust. They mount a mettlesome steed upon which the latter is borne away to the realm of Satan.

2 The Fantastical Ride.—Faust and Mephistopheles pass across the picture at a terrific rate. Along the horizon a fantastical panorama is unrolled with dazzling rapidity whilst the horse gallops at a break-neck pace.

3 The Gloomy Pass.—In the horizontal evolution of the panorama one sees the horse and his two riders enter into a narrow gorge with steep sides and of a lonely aspect. They disappear in the distance.

4. The Cataract.—The picturesque setting represents a huge wall of bare rocks of a dizzy height, from the summit of which falls a mass of natural water. Mephistopheles descends from the top dragging Faust after him. A trail of fire follows closely after the demon as he makes his way down the steep incline. They arrive at the cataract, and as it bars their passage, Mephistopheles commands it to cease, thereby disclosing the mouth of a cavern, into which the two personages enter. Immediately after their entrance the waterfall flows again with mighty force.

5 The Entrance to the Lower Regions.—This tableau represents a sort of declivitous tunnel which slopes down into the bowels of the earth. Mephistopheles

continues to drag Faust on. But in spite of the latter's protestations the two proceed down to the subterranean regions.

6 The Marvelous Grottoes.—These two personages next pass through a series of grottoes effectively painted, as they wend their way to Satan's empire. Rapid changes of varied tableaux marvelously constructed.

7 The Crystal Stalactites.—A grand fantastical grotto hung with stalactites of crystal which, in the infernal light, shine with amazing splendor.

8 The Devil's Hole.—Mephistopheles gives Doctor Faust a few moments of rest, for he is almost worn out from the long and arduous journey which they have pursued uninterruptedly. Then he points to a shadowy passageway—The Devil's Hole and he commands Faust, shaking with fear, to advance. (Dissolving view.)

9 The Ice Cavern.—The preceding setting, dim and gloomy, gives way to a resplendent scene, a magnificent cavern of transparent ice.

10 The Goddesses of Antiquity.—At the command of Mephistopheles the goddesses of ancient mythology who dwell in the realm of Satan come forth from the ground and execute a brilliant ballet. For a moment Faust forgets his sad fate and enjoys with unalloyed delights the wonders Satan shows him.

11 The Subterranean Cascade.—Suddenly the dancers vanish into space, and the grotto is transformed into a grand cascade of natural water, occupying the entire picture.

12 The Nymphs of the Underworld. The Seven-Headed Hydra. The Demons.—In the midst of the falling water of the cascade there appears almost imperceptibly some naiads floating about in the air, and others are grouped around, forming a charming ensemble. They gradually fade away and in the water trickling down the cliff there appears a monster in the shape of a seven-headed hydra, which twists restlessly about much to the fright of Faust. This beast disappears in his turn and demons bearing burning torches pass to and fro over the falls, while performing all sorts of capers. They set fire to the cavern; the fire finally triumphs over the water, which ceases to flow. Mephistopheles seizes Faust and wraps him in his cloak, and both then vanish into the ground.

13 The Descent to Satan's Domain.—Faust and Mephistopheles descend through space in a sort of well hollowed out of rock. As the walls are made to move rapidly upward in the picture the effect upon the spectator is that of two people leaping down from a great height to unknown depths below. (A new trick highly sensational.)

14 The Furnace.—As Faust and his Master descend they arrive from the top of the picture at a grotto of fire and flames terrifying in its appearance. They have reached the end of their journey. Faust is hurled into the furnace, which immediately sends forth a cloud of smoke and fire, while a band of demons dance merrily about in wild and fiendish contortions.

15 The Triumph of Mephistopheles. Apotheosis.—The inhabitants rush in from every direction, and amid the mighty flames they form a strikingly picturesque ensemble. Mephistopheles rises above the crowd with an air of triumph, and crowns the scene by spreading his enormous wings after the manner of a fantastical bat. His subjects render their homage to the *Master of the Infernal Powers.*

Our film No. 562, "Faust and Marguerite," which has met with unprecedented success, forms a natural beginning to the above subject.

534–535 The Terrible Turkish Executioner, or It Served Him Right. *(A fantastical burlesque with tricks.)*
Length, 150 feet. $22.50

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors, while eating philosophically a crust of bread. Suddenly there comes running into the place a lot of Turkish men and women preceding some Turkish policemen who drag along four prisoners in chains. The policemen shut up the four prisoners in a cangue, an instrument of torture which is fastened about the neck. Their four heads stick up through the

huge plank, which is provided with four openings. One of the policemen urges the executioner to stop eating for a moment and decapitate the prisoners. He, accordingly seizes a mighty sabre of a ridiculously exaggerated length and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads, each with distinguishing characteristics, pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body and fastens itself upon it. The four executed prisoners thus united throw themselves upon the headsman, and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body in two pieces. The four prisoners take flight after having thrown down the bust of the executioner. The two legs and the lower part of the body run frantically to the right and to the left, whilst the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight about the scene, come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen, who all, followed by the crowd, enter into the pursuit of the escaping men, who will probably never be found. There is nothing gruesome about this scene, terrible as it may seem. It is simply ludicrous throughout.

536–537 A Burlesque Highway Robbery in "Gay Paree."
Length, 153 feet.....$23.00

The scene represents a street in Paris. A tourist comes along holding his guide-book in his hand while examining the monuments. Suddenly a cripple (in a cart) emerges from a street and asks for money. The tourist refuses and moves on towards a second street and there a second cripple appears. The tourist, in anger, avoids him by going to a third street, and there a third cripple pops up. Then a band of beggars—all cripples—assemble from every nook and corner, and after surrounding the tourist importune him for alms. Then the beggars, all of a sudden, throw off their rags and old hats and leap out of their carts. In the twinkling of an eye they have been metamorphosed into a band of highway robbers who precipitate themselves upon the tourist, deprive him of everything except his shirt and drawers and jamming upon his head a garbage can. Then they hurry off with their booty. At this moment, while the traveler is trying to extricate his head from the can, some workwomen on their return from work come across the man. Horrified at this extraordinary spectacle, they seek an officer. The latter comes upon the scene and attempts to drag to the station the gentleman who has been found in the street in such a state. The tourist struggles away from the police officer and sends him to the ground by dealing him a hard blow. But a soldier comes and renders aid, and the unfortunate traveler, robbed, beaten and crestfallen, is led away to the toils, followed by the workwomen. In conclusion, the highwaymen return and dance madly and merrily about.

538–539 A Moonlight Serenade, or The Miser Punished.
(A very poetical and moral subject.) Length, 187 feet..$28.00

Pierrot has no money any more, Pierrot is destitute, Pierrot is sad, Pierrot is hungry. But before resigning himself to death he resolves upon a last effort. Taking his guitar, he plays a serenade under the window of a rich lord, hoping thereby to soften the latter's heart and obtain from him a few pennies which he needs so much for bread. But the nobleman is a mean man, and because he has been disturbed in his sleep he drives Pierrot pitilessly away and even threatens him with his sword. Pierrot is now in despair, for there is nothing more for him to do but to die. However, saying to himself *"Who sleeps dines,"* he stretches out upon a stone bench and dreams of the moon which he loves. His pale face is as white and as round as the *Queen of the Night.* In his sleep it seems to him that she approaches and that she assumes a human form, that she throws flowers at him and that she invites him to sit beside her. In his joy he seizes his guitar and begins a hymn of victory, but the nobleman, beside himself with rage at the sound of this new noise, comes rushing out of his house and hastens to strike Pierrot. But at this moment the latter leaps up and is wonder-struck to find himself in the arms of the moon which he loves, while the lord is transformed into an old wandering beggar pursued by the *"Eye of God,"* who has seen his wickedness and his avarice and has punished him for his cruelty.

The prince knocks at the door of his mansion, for he would like to get back into the house, but his servants, deceived by his sordid clothes, beat him unmercifully.

while the moon laughs at the severe punishment administered by God upon the man who has no kindness of heart.

540–541 Tit for Tat, or a Good Joke with my Head. (*A Comical and Mysterious Fantasy.*) Length, 128 feet.....$19.25

In this view, embodying a series of tricks very delicate and difficult of execution, the juggler enters upon the scene. After a few comic preambles he places upon a raised table, which is entirely open underneath, a box the four sides and the cover of which are made of glass. He mounts upon a stool, opens the cover of the glass box, and, seizing his own head, he separates it from his own body and places it in the box, where he shuts it up. From his hat, lying upon a chair, he withdraws a second head, which he fits upon his body in place of the first one. The second head and the first are perfectly living counterparts, and are the real head of the operator. The artist explains by pantomine that he is going to have a little sport with the head shut up in the box. So, accordingly, he lights a cigarette, and through a hole in one of the sides he blows the smoke into the box. The second head begins to protest most energetically—to sneeze, to cough, and to make faces in a most ridiculous manner, whilst the juggler continues to blow smoke into the box more and more rapidly, at the same time laughing at the grimaces of his unfortunate twin. Finally the juggler, from fear of stifling the imprisoned head, opens the lid. The smoke disappears into the air, and the head, having been rendered lighter by the smoke that it has inhaled, rises up and takes a position directly over the head of the operator. In order to avenge himself for the trick which has just been played upon it, it opens its mouth and begins to squirt water upon the head of the juggler, after the fashion of lions in the public fountains. The juggler, enraged, makes a leap and seizes the floating head. He jabs it into his hat with kicks and punches, and then goes out, while drawing the hat down over his own head with the air of a disgusted person.

A charming illusion, most perfectly and most amusingly executed.

542–544 A Wager Between Two Magicians, or Jealous of Myself. Length, 200 feet.....$30.00

This shows two arcades, one containing a well, the other a huge vase. The magician enters all muffled up; it must be cold out by the way he swings his arms around to get warm. Taking off his overcoat, he throws it down the well, and, backing towards the vase, he vanishes, the vase ascending out of sight. He reappears at once from out of the well. Taking hold of his coat, he pulls his entire dress suit off. He is arrayed in stage dress. Throwing the dress suit down the well, he kicks it out of sight. Standing in the centre of the two arcades, he spreads his arms out, and there appears from each side of him exact counterparts of himself. They bow to each other. The one in the centre, explaining that two is company and three a crowd, turns a back somersault and vanishes. The one on the right takes a silk hat and shows that there is nothing in it. After a few passes he produces a handkerchief; from this he causes a live dove to appear. The other magician, not to be outdone, does the same trick, to the surprise of the other, who produces a rabbit. The other following suit, he gets angry, and at once takes a large cage full of doves; and first one thing, and then another is alternately produced, neither getting the best of the other, the first magician getting so angry that he strikes at the other in his anger. Then the third one appears and says, "Let us all get together and be friends," when the three merge into one.

This picture must be seen to be appreciated; it is very comical, and is full of animation from start to finish.

545 Every Man His Own Cigar Lighter. Length, 70 feet.....$10.50

Picture starts showing a coal man on his way to deliver a bag of coal, when along comes an English tourist, who asks him for a match, as he wants to enjoy a cigarette while seeing the sights of Paris. He has quite a hard time to make the man understand what he means. "No match, now what will I do?" He searches his pockets through and through, and at last to his joy he finds a single match. Once, twice, thrice, he tries to strike it, with no success. He throws it away in disgust. Along comes another citizen; he also cannot oblige. "Well, I am in a fix!" He has an idea, he says; he'll create a gentleman who is obliging.

There immediately steps from behind him an exact counterpart of himself; in fact, it is the same individual. He gives a light, to the joy of the first party, who invites the other to have a smile. He accepts, offers his arm, when they both merge into one person.

This film is full of animation, very comical and mystifying.

546 The Invisible Siva. (*A Wonderful Feat of Hindoo Magic.*) Length, 95 feet.....$14.25

Scene opens showing interior of woods in India. In the centre is displayed a native altar of worship. The high priest enters, and at his command enter two native slaves, whom he commands to remove the pedestal in the centre of the altar. In its place he places an urn; with a few mysterious passes he causes flames to issue forth, to the consternation of his servants. He then throws a magic powder into the flames, and there appears, after the explosion, a beautiful vision of Siva the Invisible, who mysteriously ascends to the centre of the altar; and, before they can admire her beauty, she fades away into space. Not to be outdone, the priest makes a few more passes, and gradually there appears in the place of Siva a Hindoo princess. Both the priest and the servants fall on their knees to worship her. She immediately takes her place on the pedestal, and to the alarm of all turns to the stone staute of Buddah, the Hindoo God. They flee in terror.

A beautiful subject indeed, moral and intellectual, very interesting.

547–549 The Bewitched Trunk. Length, 225 feet.....$33.75

This shows the interior of a castle; in the centre is seen an old-fashioned fireplace. Enters a Seignior of the Royal Court, who commands his valets to bring forth a large trunk, which they place on trestles in front of the fireplace. Taking a large piece of paper, he folds it in the shape of a cornucopia. When he has shown that it is entirely empty he takes out of it one ornament after another and puts them into the trunk. Shutting down the cover, he steps to the side and opens it again, when to our surprise out steps a beautiful girl; and she is hardly out of it when another steps out from the other side of the trunk. The valets then enter and raise the trunk higher up; it is seen to fade away and in its place is seen reclining a beautiful Turkish girl, who is gently fanning herself. She fades away and the trunk appears again. The Seignior makes a handspring and disappears, only to reappear from out the trunk. He shuts down the cover, and is seen at once jumping up as if out of the floor. The trunk is lowered and the girls are put back into it. It is then placed on end on a stool; and on being opened out step the valets one by one. When in its first position, the valets and the Seignior stand on it; they take a lace curtain and fold it around them. Upon unfolding, in their place are seen the girls. They then spread a rug on the floor to show that there are no traps in the floor by which to escape and the trunk is placed upon it. First the valets, then the girls get into it alternately. Down goes the cover and the Seignior attempts to carry it out, but as it is heavier than he bargained for he slips, and crash goes the heavy trunk upon him. He is apparently crushed to the floor. The valets, hearing the fall, rush in and lift up the trunk, expecting to see the crushed remains of their master, but he laughingly opens the trunk, steps out and seizes them; and giving a pull he holds in their place two sheets, which he throws into the trunk. The Seignior gets into the trunk himself, when the four of them appear from behind the scenes and bow to the audience. This film is full of life and entirely new tricks and new dissolving effects. Very interesting and mysterious.

550–551 The Fugitive Apparitions. Length, 110 feet.....$16.50

An illusionist is seen entering. He takes a lace curtain and holds it at arm length, when there gradually appears a beautiful girl in Spanish costume. This is an entirely new trick, for there is no black background and no sudden change, just an indistinct fluttering. Placing two chairs, one each side of the setting, he puts a lace curtain over the back of each one and bids the girl sit in the one on the left. By pantomine he explains that he will seat himself in the chair on the right and that he will change places with the girl. Watch as close as you will you cannot perceive the change, but change there is, for he is sitting in the chair on the left and the girl on the right. Then holding the girl across his knees he causes her to fade from space. Placing a table at the side, he sits upon it in the position as if he had

arms around some one. Then comes into view the girl. Taking her up in his arms, he throws her into the air. This film must be seen to be appreciated, as it is one of the most puzzling subjects that has ever been put on the market, and is very interesting as well as beautiful in the stage setting.

552–553 The Untamable Whiskers Length, 138 feet..... .....$20.75

The background of this picture represents a scene along the beautiful river Seine in Paris. A gentleman enters, and taking a blackboard from the side of the picture, he draws on it a sketch of a novelist. Then, standing in the centre, he causes the living features of his sketch to appear in the place of his own, which is utterly devoid of whiskers. The change is made so mysteriously that the eye cannot notice it until one sees quite another person in the place of the first. Again another sketch is shown on the board, this one being that of a miser; then an English cockney; a comic character; a French policeman, and last of all, the grinning visage of Mephistopheles. It is almost impossible to give this film a more definite description; suffice it to say that it is something entirely new in motion pictures and is sure to please.

554–555 The Clockmaker's Dream. Length, 170 feet.... .....$25.50

A Clockmaker is seen in his workshop puzzling over a very difficult piece of clockwork. Weary from trying to perfect it, he places it upon a table, seats himself in the chair and yawns and dozes off to sleep. There appears on the table back of him a pretty girl who looks at him as she steps down, and from behind her step two other girls. They are seen to fade away, and before the eye can observe the change they are standing one at each side, the other on the table in the centre. He gets up in surprise, while the three girls group themselves; the central one mounts a globe with a swinging pendulum. With changed costumes the grouping now represents a very beautiful time-piece. The clockmaker has been intently watching them, and is dazed at the transformation. He walks around them and climbs upon a table, so that he may be able to admire them better, when to his surprise the interior of his shop fades away into a beautiful garden in the King's Palace. The two side figures step away and the globe disappears, leaving the central figure in a graceful pose. He is enraptured with her beauty, and getting upon the pedestal he puts his arms around her, only to find that he is hugging an old grandfather's clock. Jumping down, he finds to his dismay that the other two have changed to clocks also. Sitting down in a chair he gives up the idea of trying to solve these weird happenings. The picture fades back into the interior of his shop; he is seen just awakening, rubs his eyes and goes first to one and then to the other clocks, finally coming to the conclusion that it was all a dream. He almost bursts his sides with laughter. Very artistic as well as mysterious.

556–557 The Imperceptible Transmutations. Length, 125 feet ..$18.75

This shows a prince entering upon the stage of the King's private theatre. He is about to do a few mystifying tricks for the amusement of the court. Taking a large sheet of cardboard, he rolls it into the shape of a tube. Showing that it is entirely empty, he holds it over the table, and a figure is seen gradually coming into view; and before the eye can perceive the change we behold a beautiful Tyrol dancing girl standing on the table with the tube around her. Lifting the tube over her head, the prince assists her down from the table and she executes a tambourine dance. Then, placing a chair and a stool on the stage, he hypnotizes her. Drawing the tube over her he places her horizontally supported by the head and feet. She is next seen to fade away, only to reappear standing on the table. He takes her hand to assist her down. When she reaches the floor, we behold the princess in her place. The prince attempts to kiss her and finds that he is going to kiss the Tyrolese. Bidding her sit in the other chair, he sees the princess come into view. Taking her arm, he leaves the stage. This is a beautiful subject and very entertaining.

558–559 A Miracle under the Inquisition. Length, 147 feet... $22.00

This shows the interior of an execution vault. The executioner is seen dragging by a rope his victim, a beautiful women. Two monks enter to assist him; he commands them to tie her fast to the pillory and bind her with oil-soaked cloth. She falls on her knees and begs and prays that she be spared; but he turns a deaf ear

to her pleadings and shows her the sentence papers, which exact death as the penalty. After she is securely bound he seizes a torch and applies the flames to her. She is at once enveloped in a sheet of fire, and is soon consumed by the flames. Commanding the monks to go, the executioner looks with satisfaction on the ashes of his victim and rubs his hands in glee. Tired of his gruesome labors, he sits down in the chair and falls off to sleep, when there appears on the stairs an angel who steps down and tells him he will be punished for killing this innocent woman. He fades into space; the woman gradually appears in his place and he is seen tied fast to the pillory. Flames envelop him, and the monks, hearing his cries of agony, rush in, only to flee out again in terror. This is a most exciting subject, full of action and surprises.

560–561 Benvenuto Cellini, or, A Curious Evasion. Length, 177 feet.....$26.50

Benvenuto Cellini, sculptor to the King, is thrust into a dungeon because he has offended His Majesty by not being able for some time past to produce a statue that will please him. He is told that he will stay there until he does so; his modeling table and clay are put in with him, and he is seen modeling a head. Disgusted with it, he seizes and pummels it into an indescribable mass. He throws it into a barrel. Sitting down he tries to think of a subject that will please his master and thereby gain for him his liberty, when there appears, by some unseen force, a beautiful mirage of a woman in a graceful pose. He looks at it in amazement and at once commences to model a counterpart. As soon as he has completed it the mirage is seen to fade away. He becomes so absorbed in his admiration of it that he does not hear the King and the turnkey enter. The King commands that he be brought forth and executed. There is a struggle between them, but the King is so fascinated with the model that he fails to lend assistance to the turnkey. The latter himself, on looking at it, forgets his prisoner, who silently steals the key to the dungeon and makes his escape. Locking the door after him, he thereby makes his tyrants prisoners. The turnkey, on turning around, preceives that his prisoner has escaped; he rushes to the door to find that it is locked. He frantically beats upon the door, awakening the King from his stupor, who is enraged at his negligence. He seizes the model and smashes it upon the turnkey's head and kicks him around the place in his rage. This is one of the most interesting subjects that has been produced for some time.

562–574 FAUST AND MARGUERITE (*Duration of exhibit, about 18 minutes.*) Length 853 feet.....$128.00

Extra for coloring.....net, $170.00
Specially arranged Music for piano.....extra, $2.50
Set of 18 Photographs (5 x 7)..... " $3.00

1 The Laboratory of Dr. Faust.—In his laboratory, Dr. Faust, burdened with years, laments that he has become old and can now no longer enjoy the pleasures of youth. He consults his books and invokes Satan.

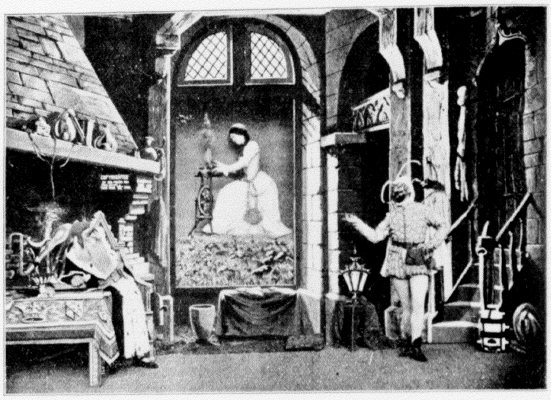
2 Appearance of Mephistopheles.—Satan appears in the guise of Mephistopheles. He proposes to Dr. Faust to restore him to youth on condition that he give him his soul in exchange. The doctor shrinks back in horror at the infamous bargain.

3 The Vision of Marguerite.—In order to induce him to accept, Mephistopheles causes to appear before the astonished eyes of Faust the beautiful and innocent figure of Marguerite working at her spinning-wheel.

4 Dr. Faust sells his Soul to Satan.—Dazzled by the vision, Faust, since he is unable to resist the temptation, signs the fatal paper which condemns him to eternal damnation. Mephistopheles [illegible] wonderful love potion, when he is instantly restored to youth in the form of a young and dashing cavalier. Mephistopheles leads Faust on to pleasure.

5 The Kermess.—Upon the square of a small German city, the students and villagers are seated at tables directly in front of a tavern and are drinking beer, while some couples are engaged in the pleasures of the dance.

6 Mephistopheles seeks a Quarrel with the Students.—Mephistopheles comes to the kermess, tears the glass from the hands of the student Wagner, tastes the liquor and throws the glass away in disgust. He pierces a cask with his sword and makes



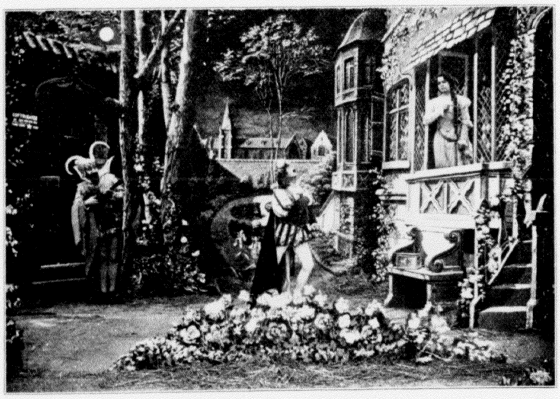
THE VISION OF MARGUERITE

THE KERMESS

some flaming wine flow from it. The students, in their desire to drive away Mephistopheles, draw their swords and threaten him with them; but he draws around himself a magic circle against which their swords are broken. The students hold up the pommels of their swords, which are now in the form of a cross, and at the sight of them the Evil Spirit is compelled to withdraw in terror.

7 First Meeting of Faust and Marguerite.—At this moment there appears Marguerite followed by Dame Martha, her chaperon, returning from church. Faust, who has been summoned by Mephistopheles, stops her and offers her his arm in his desire to escort her home. The pure young girl is troubled at his boldness and refuses his advances, continuing her way slowly.

8 Marguerite's Garden.—Into the garden of Marguerite, the young student Siebel comes to gather flowers. He loves her with a holy love, and he places upon the sill of her window his little offering, that it may tell Marguerite of his affection for her. As soon as he departs Faust and Mephistopheles enter; they discover Siebel's little tribute and make fun of it. They put in a conspicuous place upon the window ledge a casket containing some costly jewels.



THE GARDEN OF MARGUERITE

9 The Temptation.—Night has fallen. The moon lights the scene. Faust and Mephistopheles, hearing Marguerite, hide behind a clump of trees. She opens her window to breathe the fresh evening air while thinking of the handsome young man of whom she knows so little—not even his name. She discovers the little bouquet which Siebel has left, but she lets it fall disdainfully when she finds the casket; she opens it and drops down before the treasures in admiration of them. She adorns herself with the jewels and surveys them in a mirror. Meanwhile Faust approaches, declares to her his love, while Mephistopheles laughs fiendishly at seeing how well his ruse had succeeded and how Marguerite hears his proposals without having the ring upon her finger.

10 The Gate of the City. *(Returning and disbanding of the Soldiers).*—The soldiers, guided by their chief, Valentine, the brother of Marguerite, return victorious from war, where they have covered themselves with glory. The crowd acclaims them.

11 The Duel.—After having disbanded his troops, Valentine returns to his home, where he lives with his sister Marguerite. At this moment, Faust comes out

of the house, while Marguerite sends kisses to him from the balcony. Valentine challenges him. The two men draw their swords and fight.

12 Death of Valentine, Brother of Marguerite.—Mephistopheles, who, at the clash of arms, has come upon the scene, parries the thrusts which Valentine deals at Faust. The former is wounded and falls down. Faust and Mephistopheles withdraw, and Marguerite, who has seen the duel from her balcony, rushes down to the body of her brother and cries for aid. Valentine, supported by the neighbors who have assembled, stands up and curses Marguerite, who has done wrong and is the cause of his death. He then dies.

13 The Church.—In the interior of the church the faithful are assembled to hear divine service. Marguerite, stung by remorse, comes in her turn and falls upon her prie-dieu to implore pardon.

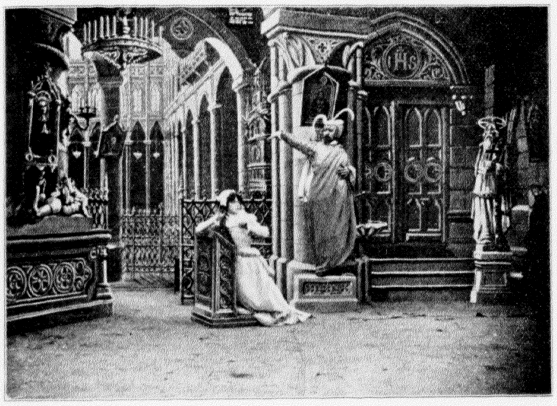
14 Mephistopheles prevents Marguerite from praying.—But Mephistopheles appears in one of the pillars of the church, and by recalling the past prevents her from

THE GATE OF THE CITY. RETURN OF THE SOLDIERS

praying. She falls over in a faint and he disappears as the worshippers gather around her.

15 The Walpurgis Night.—Mephistopheles has dragged Faust into the depths of Hell, where burn in eternal flames the souls of sinners who have departed this life. He causes to appear Marguerite, who, by her fall, has been condemned to the same tortures. Faust, at the sight of the one whom he used to love and whom he has cowardly abandoned, throws himself at her feet to implore her pardon, but the vision disappears. The Demon announces to Faust that he is going to bear him away to his empire, where he will be able to admire the queens of beauty and antiquity, they who are far more beautiful and far more desirable than Marguerite.

16 Ballet of the Celebrated Women of Antiquity.—The grotto slowly disappears and gives way to a magnificent ancient city in ruins. In the background a table is spread, weighted down with dishes and amphorae of gold, and laden with delicious fruits. At this table the souls of the departed, having approached it, take their seats. Faust and Mephistopheles ascend the stairs and sit down upon the ruins of some columns and entablatures. Then comes the entrée of the Greek and Egyptian *danseuses*, and their charming dances. Cleopatra and Helen, queens of antiquity, famous



MEPHISTOPHELES PREVENTS MARGUERITE FROM PRAYING

MARGUERITE FAINTING IN THE CHURCH

for their beauty, arrive followed by their trains. They pay their homage to the god of wickedness, whilst the members of their trains execute a character dance. A grand ballet is then danced by fifty women of the *corps de ballet* from the Grand Opera House in Paris; this is terminated by a grand apotheosis. Faust is intoxicated by the beauty of the scene which is presented before him, but Mephistopheles brutally restores him to reality by leading him back to Marguerite.

17 The Prison. — Marguerite has been imprisoned and condemned to death. Faust comes to aid her in escaping and asks her to flee away with him. She looks at him with a distracted air and seems ready to follow him when she recalls the past.

18 The Death of Marguerite.—But she resists this new temptation, she falls upon her knees and begs God to pardon and save her. God grants her prayer and she dies while Faust is dragged by Mephistopheles into the bowels of the earth.

THE PRISON. DEATH OF MARGUERITE

19 The Soul of Marguerite ascends to Heaven.—The background of the prison fades away and the soul of Marguerite, supported by two angels with wings outspread, mounts toward the skies.

20 The Kingdom of the Elect. (Grand Apotheosis).—The soul of Marguerite is received into Heaven with the Blessed. Seraphim and Cherubim produce a celestial harmony and welcome her to their midst, then the martyrs enter with palms and kneel round the body of Marguerite.

The "Damnation of Faust," our film No. 527, which has met with considerable success, forms a natural sequence to this matchless and unprecedented work.

575–577 The Fake Russian Prophet. Length, 200 feet.....$30.00

In the interior of a small Russian cottage dwells a peasant who rejoices in the reputation of being able to foretell future events. A Japanese comes and finds him, and begs him to forecast the outcome of the war which now prevails between his own country and Russia. The peasant asks of him a very large sum of money, and

makes appear before his enraptured eyes a young Japanese woman who is enchaining an enormous white bear, which shows clearly that the Japanese will be the conquerors. The visitor, happy at what he has just seen, bestows upon him a large bag of money in gratitude for his services. Hardly has he departed when a Russian general, anxious to know the fate of the two countries, comes in person to consult the peasant. This time it is a woman personifying Russia who appears before the eyes of the General. Then there arrive successively a Japanese soldier and the white bear, who commence a struggle. The bear gets the best of it; that means that Russia will win. This forecast gives great satisfaction to the General, who pays the peasant most liberally for the consultation which the latter has given him. The peasant, after the departure of the General, holding in his hands the bags of money which he has extorted from his credulous visitors, executes a most crazy dance.

578–580 Tchin-Chao, The Chinese Conjurer. Length, 200 feet.....$30.00

The famous Chinese conjurer, Tchin-Chao, makes come out of a parasol several lanterns, which he transforms successively into a fine large dog and then into a Chinese lady. He calls his servant and the latter then brings two huge paper cubes mounted up on a wooden frame, the sides being covered with Chinese characters. In a manner absolutely invisible he makes the lady pass from one cube to the other, once with the paper intact and once with the paper entirely removed from the cubes. Finally he wraps the lady in a veil, but when the veil is unfolded the lady has disappeared and there are in her place some chickens which go off flopping about the floor. The conjurer and his assistant salute the audience; meanwhile the lady has tied together their queues so that they are not able to separate themselves even with terrific efforts.

581–584 The Wonderful Living Fan. Length, 290 feet.....$43.50

A fan manufacturer, desiring to sell to the King of France, Louis XV., a marvellous fan which he has just completed, has requested the chamberlain to do him the honor of examining it. The latter comes in a sedan chair upon the terrace of the palace at Versailles, followed by numerous servants, who bear upon their shoulders an enormous case containing the marvel. The chamberlain sits comfortably in an arm chair while the following scenes are enacted before his surprised and delighted eyes. The lid comes open of its own accord, revealing an enormous fan. The seven branches of which it is composed gradually unfold. The fan once opened occupies the entire width of the scene. The middle of each one of the branches becomes animated and in place of the painting which adorned it there may be seen seven pretty women of the Court in gala attire. The mounting of the fan disappears slowly and the seven women alone remain visible, without any apparent support, in the position which would be held by the branches of a half-star having the centre of which formed of a hemisphere. It is before this human fan, which undergoes various transformations, that there is danced by the lords and ladies of the Court an exquisite minuet. Dancers and fan fade away to give place to a fascinating animated fountain, of which seven women in artistic and dainty positions form the principal ground-work. The one in the centre holds an amphora upon her shoulder, from which bursts forth a jet of water. The lovely vision comes to an end; all disappears. The astonished chamberlain remains before the open fan, which appears as it did at first. The fan folds itself, and once in the box the lid comes down of its own accord. The chamberlain approaches to examine it, but it suddenly opens with a crash and falls upon him, hitting him upon his shoulders.

585–588 The Cook in Trouble. Length, 275 feet.....$41.25

This excessively amusing, comical and animated view shows the interior of a kitchen, with a large range and its pipe forming the background. A staircase leads to the upper floor. The kitchen is lighted by a window, before which lies a large box where the flour is kept. At the moment when the scene begins the two assistant cooks and the scullery-maid are deeply engaged in preparing the vegetables, while the chef occupies himself with his fires. A young and complying village girl brings provisions, and the cooks tease her and try to unlade her of her commodities. At this moment an old beggar comes to solicit alms of the chef, who refuses to listen to him at two appeals and drives him from the kitchen. Unfortunately for him, the beggar is an enchanter, who, after having resumed his original form, throws a spell

over the kitchen in order to avenge himself—this is the source of the cause of all the comical troubles which the chef has got to endure. The latter takes the salt-box to salt the food which is cooking on the range. He puts the box back into its place, but while his back is turned the box suddenly grows large and sends out an imp who turns upon the food all the salt there is in the box and returns into it, the box then resuming its original size. The chef tastes of his cooking and hurls it back on to the range forcibly and disgustedly while making a wry face, for it has been horribly salted. He looks into the salt-box and then accuses the scullery-maid of having thrown into the pot all the salt in the box. Just now the salt-box opens and there emerges from it three imps who, after having made some cabrioles, open the flour-box, into which they disappear. The chef now mounts rapidly the staircase, and the maid, who happened to start to descend it at the same time, throws herself into his arms and the two roll down and pick themselves up a little the worse for several bruises. The imps returning, a most ridiculous chase now takes place between them and the chef, his two assistants and the maid, for it is now suspected what has been the cause of the deviltry in the kitchen. They traverse walls and windows, jumping into the pots only to spring out of the ash-pan or the coal-box. The chef is left alone in the kitchen; the stove pipe, pushed over by the imps, falls upon his unfortunate head. At last the imps take possession of him and throw him head fore-most into the pot, and when his assistants come to his aid the poor chef is cooked, and they withdraw from the pot only the tattered clothing of the unfortunate victim.

589–590 The Devilish Plank. Length, 130 feet $19.50

Here a magician enters. There follow him two clowns turning somersaults and cartwheels. After doing a few comical steps of a dance, they are commanded to bring in the "Devilish Plank," which has two holes in it with a flange around each hole, giving them the appearance of two half-cisterns without the bottom. Placing the plank upon two trestles the clowns pass through the holes and are changed, in passing, to valets in some mysterious manner. Then the magician makes a few passes and there rise out of the holes two ladies, while he gets under the plank and passes his hands from end to end to show that it is absolutely open underneath. The two ladies step down and do a dance. They step upon the plank and go down through the holes, thus disappearing in the same manner in which they had appeared. The valets turns a somersault, and when they alight on their feet they are dressed as clowns. Arm in arm with the magician they walk off the stage. This subject is very amusing and deceiving.

591–592 The Impossible Dinner. Length, 133 feet $20.00

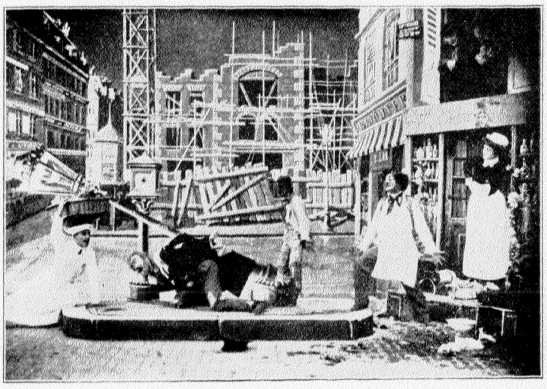
A film, very amusing, showing a countryman with a most tempting dinner be fore him, which he is unable to touch. The table, dishes and the chairs change about continually. Finally the waiter who has served the dinner draws the cover with a quick jerk, and the whole affair flies into the air and bursts into pieces, to the great astonishment of the unfortunate diner.

593–595 The Mermaid. Length, 233 feet $35.00

A gentleman entering his parlor fills an aquarium with water, then placing his high hat upon a small table, he fills it with water drawn from the aquarium; and provided with a fishing rod and a line, he fishes in his hat and draws out a quantity of fish, which he puts into the aquarium. The aquarium increases in size, and it assumes such large dimensions that it covers the whole picture. Among the fish swimming about one sees appear a lovely living mermaid having the head and bust of a woman, while the rest of the body has the form of a fish terminated by a tail curved backward. The aquarium disappears gradually and is replaced by a grotto, in the midst of which the fascinating mermaid remains suspended without any ap-parent support. After some passes which the gentleman makes, the tail of the mer-maid is gradually transformed and her body resumes the human form. Upon invi-tation, she lies down in a half-open shell of much beauty, while nymphs with large veils come and group themselves around her. The man, changed into Neptune, con-templates the charming picture before him. This film is recommended for its lovely conception and for the perfection of its execution. The illusion of the mer-maid, the woman-fish, is absolutely perfect.

596–597 The Mischances of a Drunkard. Length, 168 feet.....$25.25

A most comical view during the course of which a drunkard who has taken off his overcoat wishes to put it on again; but as he is not able to succeed in it, he asks aid of two bystanders, who hold the coat behind a lamp-post, so that when the stupid fellow has inserted his arms into the sleeves he finds himself fast to the lamp-post. In his efforts to disengage himself he breaks the lamp-post and it falls



THE MISCHANCES OF A DRUNKARD

upon the basket of a pastry vender, whose cakes fall upon the ground. The police rush to the noise and bear away the drunkard to the station house, with his back fastened to the lamp-post, he himself dangling upon the end of it.

598–602 The Providence of the Waves, or, the Dream of a Poor Fisherman. Length, 330 feet. $49.50

Here we are in the presence of a moral and sentimental subject adapted for all audiences. The playing of the actors, while sober, is absolutely perfect—one would think that reality itself unrolls before the eyes. Here is the description of this ex-cellent comedy. In the cabin of a poor fisherman, through the open door of which one perceives the sea, a little girl is amusing herself with some old toys and the mother is anxiously waiting for the return of her husband so as to be able to pur-chase something whereby to sustain life in the family. Her husband returns desolate, for he has caught nothing, not even a single fish. He has no longer a single penny; fishing has been poor for some time and he has exhausted the little credit which he has with the butcher and baker. The mother and child withdraw in tears, while he, possessed with a sudden rage, curses the lot which has been pursuing him. But an idea comes to him; he recalls that in his youth he had been taught to pray. He piously falls upon his knees before a holy image and appeals to the One who is never invoked in vain. Calmed by prayer, he lies down upon a cot and he dreams that fortune, mounted upon a wheel, which is her attribute, pours out from a horn of plenty, the symbol of wealth, an abundance of gold. But the awakening is still more terrible. When he thinks that he has only had riches in a dream, he takes from his table a revolver to put an end to his troubles by committing suicide. At this moment, his wife, attracted by the noise, tears from his hands the fatal weapon and reproaches him for the cowardice which drives him to abandon his wife and daughter without resources. Meanwhile a nobleman and his daughter, on a tour of

THE PROVIDENCE OF THE WAVES

charity, enter the wretched cabin. They are touched by the recital which the wife of the fisherman makes of their sufferings. They give to the pitiable family money and articles, so that misery may no longer be feared. In withdrawing, just at the door frame, the daughter of the nobleman takes the form of the holy image which the fisherman had invoked. The latter, then perceiving that his prayer had been heard, falls upon his knees with his wife and child and renders thanks to the Most High, who never forgets those who put their trust in him.

603–605 Uncle Rube's Birthday (*most comical and amusing*).
Length, 215 feet $32.25

It is the birthday of Uncle Rube, a foxy old peasant who has gathered at his table his family and his help, among whom is a sleepy farmhand, a boy just suited for being made fun of by his comrades. The dinner over, Uncle Rube proposes to finish up the day at a cabaret, singing and drinking. The farmhand, already intoxicated quite enough, refuses to join his comrades and takes to bed; stretching himself out as he falls asleep. Uncle Rube and his companions, seeing him asleep, propose to have a little fun at his expense. They balance the bed upon a stool, with a vessel of water at the head as a counterweight. The farmer takes a trumpet and makes some shrill noises which awaken the unfortunate boy, who, breaking the equilibrium, falls head first into the water, while his comrades dance around him. Uncle Rube, who has taken possession of the clock, executes a breakdown. Frightened, amazed, the farmhand falls into a bucket of water, from which he is unable to extricate himself. This view is full of life, action and situations provoking insuppressible laughter.

606–625 THE BARBER OF SEVILLA (complete).
Length, 1,340 feet $200.00
Duration of exhibit about 27 minutes.

606–625 The same shortened. Length, 960 feet $144.00
Duration of exhibit about 19 minutes.

Extra for coloring complete edition.. ..... net, $270.00
" " " short edition ..... " $190.00
Set of 12 Photographs (5x7) ..... extra, $2.00

IMPORTANT INFORMATION.

The comedy generally known as "The Barber of Sevilla" is strongly recommended because it contains nothing offensive nor objectionable, and also that it appeals to everybody in its delightfully amusing humor. The cinematographic piece

has been pantomimed with the greatest care by competent artists, who have been carefully selected and who have studiously striven to conform themselves to the masterpiece of Beaumarchais. We place also on sale a shortened edition of the same piece, in which the second, fifth and seventh tableaux are taken out. We give our customers the privilege of purchasing any of the tableaux taken out of the shortened edition, urging them to be careful to specify in their orders what tableau or tableaux they desire. In such case we advise first of all the Seventh Tableau, which terminates happily and brilliantly the piece and forms a fine finale to the cinematographic view. The tableaux removed from the shortened edition are printed in italics.

First Tableau.

A Public Place in Sevilla.—To the left, the house of Mr. Bartolo; to the right, a fountain; in the foreground, picturesque little streets with staircases, bridges, windows adorned with balconies and blinds in the Hispano-Moorish style.

1 Count Almaviva, wrapped in a large cloak with his felt hat drawn down over his eyes, advances toward the house of Dr. Bartolo in the hope of seeing appear on her balcony Rosina, pupil of this old doctor, whom he has observed while promenading and with whom he has fallen violently in love. He has dressed himself so as not to be recognized, for Bartolo himself wishing to marry his pupil, is very jealous of her. He seeks a means of communicating with the one whom he loves, when the arrival of an intruder obliges him to hide behind a wall.

2 Entry of Figaro, former servant of Count Almaviva, who, after having left his service, has led a Bohemian life—sometimes a writer, sometimes a journalist, and at other times poet and singer—and who, after having tried his hand at a thousand trades, now combines at Sevilla the duties of veterinarian, barber and

THE KITCHEN OF DOCTOR BARTOLO

apothecary. He enters while humming and composing verses. Almaviva approaches him and recognizes his former servant. The Count explains to Figaro why he is at this late hour in the streets of Sevilla, and he asks Figaro, an intriguing and malicious person, if he could not assist him in accomplishing his project, that of taking Rosina away from Dr. Bartolo and marrying her in spite of the clever precautions of the jealous and crafty old man. Figaro, upon the assurance of the

Count that he will be well paid for his services, enlists his aid to the Count to accomplish his projects at any cost. At this moment Figaro, hearing the window of Bartolo open, hides with the Count behind a fountain, and both put themselves on observation.

3 The old Bartolo appears on the balcony and, after having assured himself that there is nobody watching in the neighborhood of his dwelling, he makes Rosina come out and take the air with him. He makes a ridiculous declaration of love, which she listens to with weariness and sadness. But the young girl, although kept apart by her old tutor, has heard the Count declare to Figaro his love for her, and she let fall, as if by accident, a roll of music which she was carrying in her hand, and in which she had slipped a letter intended for Almaviva, of whose name and rank she was as yet ignorant. The old Bartolo scolds her for her awkardness, and Rosina asks him to go down and get the music. While he is descending she makes a sign to Figaro, whom she has sped behind the fountain; he goes and picks up the roll, draws out the letter, hurries it to the Count, who, after having read it, clutches the missive with joy.

4 Bartolo goes out, looks everywhere for the roll without finding it, naturally. Rosina tells him that the wind must have carried it away. Bartolo, perceiving that he has been tricked, is wondering what has been going on, and cries, "Bartolo, my friend, you are nothing but a blockhead." He determines to keep his eyes open in the future and to redouble his surveillance. He remounts to the balcony and makes his pupil come out; then he overwhelms her with reproaches.

5 Figaro advises Count Almaviva to disguise himself in the uniform of a soldier and to present himself to Dr. Bartolo with a lodging certificate, which will permit him to enter the place and to communicate with his beloved. Almaviva agrees, and both go away to find the costume necessary for his disguise.

6 Entry of a body of Spanish soldiers. The young men and women come in to play a serenade and dance under the window of Bartolo, who appears upon his balcony in a rage and insists upon their going farther away to make their serenades.

Return of Figaro with a bundle containing the soldier's uniform and accompanied by Count Almaviva. Both look around the house of Bartolo to find a place suitable for changing their clothing.

Second Tableau.

7 **The Kitchen of Doctor Bartolo.**—*In the kitchen one sees the old Marcelina, servant of Dr. Bartolo, in the act of cooking her dinner. Figaro climbs up on the outside through the window and leaps into the place with his bundle. Marcelina is frightened at his sudden appearance, but she recovers herself when she recognizes her friend Figaro, a hopelessly droll fellow but nevertheless well meaning, and extends to him her hand. Figaro pretends that he finds her looking ill, and tells her that she has a grave disease. The poor cook listens to him with an amusing despair. Figaro adds: "It will not amount to much, but you will have to be bled at once." He makes Marcelina sit down and he bleeds her in the arm; she is seized with a fit of hysterics and faints away.*

8 *Figaro makes a sign to the Count and he enters by the same way into the kitchen. He opens the bundle and assists Almaviva in transforming himself into the guise of a soldier. Both go out through the window; the servant (in a faint) has not perceived what they have done.*

Third Tableau.

9 **The Public Place.**—Figaro and the Count return to the street before the house of Bartolo; the barber says: "Take courage and enter without hesitating." The Count knocks at the door; a servant of the doctor, called L'Eveillé, comes and opens it, but refuses to admit the tipsy soldier. Almaviva seizes him by the arm, makes him dance a pirouette, which throws him down, and he then rushes into the house, followed by the despairing L'Eveillé.

Fourth Tableau.

10 **Rosina's Chamber.** — Dr. Bartolo, who has closed carefully the windows and blinds, makes Rosina sit down, and he orders her to work at her embroidery; then he enters his own room and proposes to himself to watch with the greatest care. As soon as he has gone, Rosina lays down her work and begins to write a letter intended for Almaviva. At the same moment Figaro introduces himself into the room through the window, and brings a letter to her from the Count, forewarning her of his visit. She gives to Figaro the letter which she was writing, and the barber, hearing Bartolo returning, disappears through the window.

THE PUBLIC PLACE

11 Bartolo returns and has a scene with Rosina, having discovered some ink on her fingers. She assures him that she has written nothing, but the old fox shows her the pen still full of fresh ink, and while Rosina is protesting that she has used the pen to trace over the design of her embroidery, Bartolo counts the leaves of letter-paper put upon her table and makes her confess that there are but five sheets on the table where there were originally six. It is then impossible to deny it. A stormy scene takes place, but it is interrupted by the arrival of Almaviva, disguised as a soldier.

12 Almaviva presents to Bartolo his lodging certificate. A comical scene, during which the Count, while trying to counterfeit drunkenness, attempts to pass a letter to Rosina. After several fruitless attempts he finally succeeds. Bartolo refuses to receive the soldier, his profession of doctor exempting him from lodging men in the army. He drives Almaviva from the house. During this time, Rosina, who had placed in her corsage Almaviva's letter while she had observed Bartolo watch her, hastens to take out the letter of the Count, which she hides under a blotting case, and to substitute for it the letter which she had received that morning from her cousin.

13 Bartolo, after having driven away Almaviva, scolds Rosina and asks for the letter. She firmly refuses, and after an exhaustive altercation pretends that she feels ill. Bartolo, in great fright at first, seeks smelling salts to revive her, but he changes him mind and strives to profit from her fainting fit by reading the letter which she has concealed. He takes it from her corsage and smiles with pleasure when he finds that he has been mistaken and that the letter is wholly insignificant.

He puts it back into Rosina's corsage, laughing still at his foolish fear and reproaching himself for his brutality. He makes Rosina revive by throwing himself on his knees and begging pardon. The latter, laughing up her sleeve, says to him: "You are very anxious to see this letter," and she offers it to him. Bartolo refuses to read it this time, protesting that he has faith in her word. Then he sends her to her bedroom, while advising her to take a rest after such exciting scenes.

14 At this moment somebody knocks at the door and Bartolo goes to open it. Entry of Master Basil, organist and singing teacher of Rosina, friend and adviser of Bartolo, a false, mercenary and wicked man. Bartolo relates to him his troubles and his fears, and says that if he should meet the lover of Rosina he would kill him. "Take care," cries the hypocritical Basil, "that would throw you into a bad mess." Then he relates to the downcast Bartolo that the best means of ridding one's self of a troublesome enemy is to employ calumny. "Calumniate, calumniate, something will always come out of it. And calumny which has begun to slip into one ear very, very softly, will soon swell into a crescendo and finally crush the victim." "What chattering is that?" cries out Bartolo, "you have not so many affairs that you cannot go to my notary and tell him to come here this evening to sign my marriage contract?" "At your orders," replies Basil.

Then Bartolo offers a purse to Basil, but he blandly refuses it. He retires while extending his hand behind his back to accept the money, with a protest against taking it. Bartolo then says to Basil: "I accompany you." He puts on his cloak and his hat. Amusing exit, in which the two personages overwhelm each other with polite deference in wishing not to go out first. Basil goes out last, but he is obliged to double up in order to go under the doorway, which is far too low for his tall figure and his enormous hat. During all of this scene Figaro, who entered by the window, has hidden himself so as to hear the conversation. He tells Rosina of the intentions of her tutor and promises her to strive to prevent her marriage with Bartolo.

Fifth Tableau.

15 The Public Place.—*One sees Bartolo and Basil come out of the house of the doctor. The latter orders his servants, L'Eveillé and La Jeunesse, to station themselves together at the door and not to let anybody enter during his absence. As soon as Basil and Bartolo are gone Figaro leaps from Rosina's balcony into the street, and approaching the two lackeys, of whom he is the regular physician, he solicits them to take some medicine, which he offers them while he tells them that they do not look well. He gives to one a sleeping powder and to the other a medicine for sternutation. The two unfortunate footmen begin immediately the one to yawn, the other to sneeze continually. Figaro nearly bursts with laughter, but when he sees Bartolo returning he conceals himself in the place.*

16 *Bartolo asks his footmen what has happened in his absence, but neither of them is able to reply, the one yawns and the other sneezes alternately. Bartolo, in a rage, drives them into the house and follows after them.*

17 *Figaro then makes a sign to Count Almaviva, who enters concealed in a new disguise which Figaro declares to be superb. Figaro knocks at Bartolo's door. La Jeunesse opens. Figaro presents Almaviva under the name of Don Alonzo, pupil of Basil, who comes in the place of his master, who is ill and in bed, to give the singing lesson to Rosina. La Jeunesse leads in Almaviva, who enters followed by Figaro.*

Sixth Tableau.

18 The Singing Lesson — Arrival of Figaro and Almaviva, the latter disguised as a singing teacher. Bartolo learns with surprise of the illness of Basil, who has left but a few hours ago. Suspecting some farce, he insists that the lesson shall take place in his presence. He seats himself in an arm chair and orders the professor to begin the lesson. Rosina sings, Bartolo beats the time and quietly falls asleep. The two lovers approach and hug one another behind the old man's back. Bartolo awakening, Rosina and Almaviva suddenly start up and begin to sing. The same play is renewed a second time, when suddenly, to the amazement of all, Basil appears in person to give the singing lesson.

19 Bartolo requests him for information, and Figaro, Rosina and Almaviva make violent efforts to compel him to be quiet, and above all to persuade him that he is ill, that he has a fever and that he did wrong not to stay in his room. In his bewilderment Basil exclaims, "What deception is being practised here?" Almaviva slips a purse into his hand and whispers in his ear, "You are ill." "Ah, I understand," cries Basil. He pockets the money, and assuming an afflicted expression, he announces that he does not fell well. "Go to bed, Basil, you have a fever," cry all three together, and at the same time, gathering around him, each in turn gives him a push, which finally sends him to the door.

20 Figaro pushes forward an armchair and gets ready to shave Bartolo. The latter tries to keep his eye on Rosina and Almaviva, who have got near one another and are making love, but Figaro half strangles him with the napkin, cuts him while shaving, fills his eyes with lather; in short, puts him in such a way that it is impossible for him to see what is going on. Bartolo, in a rage, drives everybody to the door and sends Rosina to her room.

THE SINGING LESSON

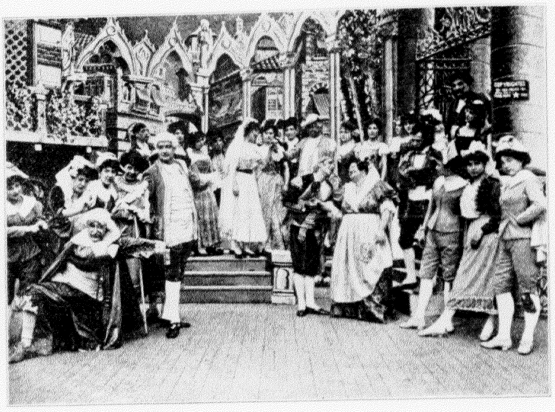
21 Return of Basil who, while having pretended to obey by going home to bed because he has received Almaviva's money, has carefully come back to warn Bartolo. He enters, soaked to the marrow, carrying a lantern and a dripping umbrella. It is storming firecely without; he has come to take shelter in Bartolo's house. Bartolo has not time to listen to anything; he has not a minute to lose, for he fears that Rosina may escape him. In spite of the rain Basil and he will go at once to find and bring back the notary in order that the marriage may take place at once. They go out.

22 Figaro reappears by the window. He tells Rosina that he is bringing Almaviva. The two lovers fall into one another's arms. Arrival of the notary, preceded by footmen bearing torches and accompanied by his secretary. Chairs and a table are brought; the notary sits down and asks who are the contracting parties. Figaro presents the Count and Rosina. Both sign the marriage contract and Figaro signs as a witness. At this moment Basil enters.

23 The notary remarking that two witnesses are necessary, Figaro asks Basil to sign also. The latter, astounded at what is taking place under his eyes, refuses alleging that he has promised his aid to Bartolo, and that his conscience does not permit him to go against his word. Almaviva gives a purse to Figaro, who throws it to Basil right over the notary. The latter catches it, of course, and pockets it. "That is for your conscience, Basil," says Figaro "and now will you sign?" "Ah,"

replies Basil, while lifting the purse, "You have arguments of such a weight." He signs.

24 Bartolo, who has seen Figaro and Almaviva enter by the window, has rushed for an officer. They enter and the enamored old man orders everybody to be arrested. The alguazils put their hands upon the collar of the notary, but they are profuse in their excuses when they recognize them. They arrest, then, Almaviva, who throws off his cloak, and, to the confusion of all, discloses a gorgeous costume and announces that he is the Count Almaviva, governor of the Province. Everybody bows respectfully. The alguazils, angry at having been disturbed for nothing, withdraw, followed by the notary, the lackeys, the Count, who escorts his Rosina, now become his bride, and by Figaro, who puts Bartolo into derision. The sly Basil, ill at ease, seeks to sneak away without being seen, but Bartolo seizes him in his passage to the door and reproaches him bitterly. Basil, a moment discon-



THE MARRIAGE

certed, recovers his composure, and assuming the air of a spiritual adviser, exclaims: "What do you want, Doctor? It is that such was the will of God. I always bend submissively before it." And he fled away, leaving Bartolo in his armchair absolutely collapsed.

Seventh Tableau.

25 The Marriage. — *The place before the church has been invaded by a merry crowd acclaiming the sumptuous cortège which accompanies Count Almaviva and Rosina in their exit from the church. The cortège, preceded by a master of ceremonies and terminated by the ladies of honor and the Count's friends, crosses the square. Figaro follows while giving his arm comically to Marcelina, ridiculously burdened with her holiday attire and wincing in a most laughable manner. The boy and girl students dance gleefully. Figaro, always a jester, returns with a mannikin dressed up to represent Don Basil, his perpetual enemy. Basil is hung in effigy above the square in the midst of approving yells. At this moment the real Basil, crossing the place by accident, perceives what is taking place, and seized with a foolish and cowardly terror of being dragged into the crowd, bounds away at full speed and bumps into Bartolo, who is hurrying to prevent the marriage if there is yet time. Both roll upon the ground. Basil picks himself up and starts on running. Figaro forces Bartolo to dance with the others. The unfortunate old man, depressed and baffled, falls down all out of breath, and the crowd dance around him an hilarious jig.*

626–627 The Animated Costumes. Length, 165 feet.....$24.75

The scene represents the shop of a costumer who rents garments for masquerades and fêtes. A young student presents himself for the purpose of selecting a costume for a masked ball. The proprietor shows him several, which he refuses, one after the other, for one reason or another, but principally because of their doubtful cleanliness and of the nauseating odors which emanate from them. The costumer, furious at having found nothing to suit his client, who seemed hard to please, opens a hamper from which he draws the clothing of a clown, of an acrobat, of a musketeer, of a danseuse and of various other personages, which, as soon as he throws them down beside him, begin to move about and become animated. These animated costumes seize the student, deal him some hard blows and shut him in the hamper from which they have come out. After terrific efforts, the unfortunate student extricates himself from the basket and throws himself upon what he supposes to be human beings, but his hand only grasps some tatters without consistence. They fall to the floor and he flies away in astonishment.

628–631 Simple Simon's Surprise Party. Length, 295 feet.....$44.25

The Simple Simons have determined to give a dinner to their friends in honor of the birthday of the Madam. They call their chef, who, just as he is on the point of presenting himself to them, is headed off by Mephisto, who has come to make a brief tour of the earth and to amuse himself at the expense of mortals. Mephisto appears to Mr. and Mrs. Simple Simon in the costume of a cook; he receives their orders. Then he rapidly withdraws from an inexhaustible basket the table, the cloth, the napkins, all the service, and even all the chairs necessary for the guests. The latter arrive and joyously seat themselves around the mangnificently appointed table; but, at the moment when they begin to eat, everything disappears in the midst of flames. The guests, amazed at this spectacle, rush off, followed by Mr. and Mrs. Simple Simon, who are at a loss to account for such an exhibition.

632–633 The Astonishing Frame. Length, 133 feet $20.00

The Count of Cagliostro, who occupies his spare time in working magic, has invited one of his friends to be present at an exhibition which has for its aim the object of showing how much the sense of sight can be abused and deceived. In the centre of three fans he arranges a rose window in which there appears a young page, who is suddenly transformed into a marquis of the time of Louis XV. The count brings a large frame, the marquise arranges herself in it, and it seems to the visitor that she is changed into a nymph. He then approaches it to verify the fact, but he perceives that it is the count in person who is in the middle of the picture. But in order to assure himself that he is not mistaken, he strives to grasp him, but the latter disappears mysteriously, and the frame, in the centre of which he finds himself, is absolutely empty. What he has seen was only a marvellous illusion.

634–636 The Wonderful Rose-Tree. Length, 200 feet.....$30.00
Extra for coloring ....net, $40.00

The Brahmin, Iftikar, who enjoys a great reputation in India, has determined to surpass everything which he hitherto has done and to make a creation which shall place the seal upon his renown. He sows some seeds upon the carpet, prostrates himself, and in the course of his invocations, in less than an instant, the grains germinate. A small rosebush at first appears; it grows and produces beautiful roses which cover it. Aided by his servant, the Brahmin gathers the roses and makes of them a magnificent bouquet, which is changed into a single enormous rose. The flower spreads out its opening petals and from its centre there darts forth a young and lovely woman, whom the Brahmin strives to embrace. But she eludes him in his pursuit and she dances before his astonished eyes a fascinating and bewildering serpentine dance. Iftikar, entranced, would like to grasp her again; but this time the dancer disappears and the rosebush laden with roses resumes its place. The Brahmin is in despair; he tears the roses, destroys the rosebush and he confesses himself conquered, for he has been able to create but not to preserve.

This adaptation to scenery of the poetic Hindu legend was made especially for coloring. Its charm and its delicate beauty are very materially enhanced by the intelligent and harmonious coloring of our artists.

637–638 The Shadow Lady. Length, 177 feet.....$26.50

This view represents a grand transformation scene of several tableaux, the more interesting and the more surprising in the order of their presentation.

639–640 A Wedding by Correspondence. Length, 135 feet.....$20.25

Mr. Peter Jones has vowed to get married. In his efforts to secure a desirable wife he has inserted some advertisements in the newspapers. So we find him in the act of going through the vast number of replies which his advertisements have called forth, the letters having been just brought in by a messenger. Hundreds of missives lie before him, and he thrusts aside disdainfully the greater number of photographs accompanying the answers. One letter finally finds favor in his eyes; the writing is excellent, the phrasing is pleasing and the photograph which he extracts from the envelope shows to him the likeness of a young girl, pretty, smiling, lovely, in every way ideal for a life's companion. But while he dreams with half-open eyes of the joys in store for him, and while he plans for the future, it seems to him that old Truth comes out of a well in the middle of the room, and that she presents to him a mirror in which he may see reality. He casts into it his eyes and he seems to see the faithful reproduction of the one whom he is going to love and whom he is going to make his wife. It was an illusion. He draws nearer and nearer to it, and to his intense horror the features of the woman which he sees are transformed. Reality he sees in the mirror of Truth, and what has been found there is a woman, old, toothless and cross, presenting more the appearance of a crabbed old mother-in-law than that of a woman with a charming and good character. The vision disappears, and Peter Jones pushes aside from him with horror, papers, letters and portraits which he has received, and swearing to renounce the means of the press for securing the companion he hopes to find.

641–659 AN IMPOSSIBLE VOYAGE. Length, 1,233 feet.....$185.00

Duration of exhibit about 25 minutes.

641–661 The same with new finish. Length, 1,414 feet.....$212.00

EXTRAS:

Coloring	Extra	$245.00
Coloring with new finish	"	$280.00
Set of 24 Photographs (5x7)	"	4.00
Special slide	"	.50

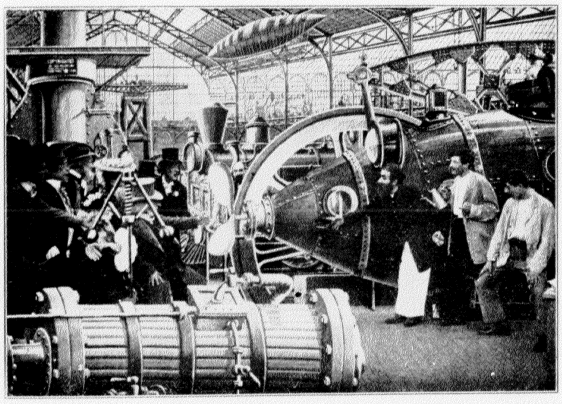
1 The Institute of Incoherent Geography.—At the first tableau we find ourselves present at an extraordinary meeting of the members of the Institute of Incoherent Geography, gathered to discuss various propositions of the most influential members upon the subject of a proposed voyage which must surpass in conception and invention all previous expeditions undertaken by the learned world. Under the presidency of Professor Polehunter, assisted by Secretary Rattlebrains, by the Archivist Mole, by the Vice-president Humbug, the members of the office, Easily-fooled, Daredevil, Schemer, etc., etc., are discussing upon a map of the world, a project set forth by Professor Daredevil for making a tour of the world, but they soon reject it as being played out.

2 The Plan of the Engineer Crazyloff. — The president announces the arrival of the engineer Crazyloff, originator of a marvelous scheme. Introduction of the engineer, who explains his project, in which he is to employ all the known means of locomotion—railroads, automobiles, dirigible balloons, submarine boats, etc., etc. The engineer makes a sensational demonstration, which rallies all the votes. He is immediately empowered to construct the material; the scheme of the voyage is voted upon. The wives of the president and the engineer, Mrs. Polehunter and Mrs. Crazyloff, and the servant of the society, are so filled with enthusiasm that they decide to set out with the savants.

3 The Machine-Shop.—Superb decoration representing the interior of a machine-shop in full blast. Everything is in motion; flywheels of steam-engines, hammers, stampers, cranks and pistons; steam floating in the air. The entire scene is marvelously realistic. Crazyloff is plunged into algebraic calculations. The servant Bob brings him his breakfast. Crazyloff, exasperated by his insistence, lets go a kick of the foot into the tray held by the servant, and sends tea-pot, bread,

finger-bowl, napkin and the rest into smithereens. Arrival of the members of the projected expedition, coming to examine the progress of the work. The engineer shows them a unique train of his own invention, which will be surmounted by two dirigible balloons, and which will contain an automobile on a new plan, a submarine boat perfected, an ice-box and a thousand other accessories, the purpose of which we will divine later.

4 The High Furnaces.—Crazyloff leads his auditors to another part of the machine-shop. He makes them watch the casting of a colossal piece of a machine. Mrs. Crazyloff, who has been standing too near, is suffocated by the smoke and faints. Somebody calls for water. An overzealous workman sops her face with a sponge which he has saturated in a bucket of water. The lady comes to her senses and becomes excited and enraged when she finds herself inundated with water; she



THE MACHINE-SHOP

slaps the workman and throws the bucket of water at his head. Violent altercation. Crazyloff puts himself between the belligerants.

5 The Station of the "Paris-Righi-Sun" Railroad.—The preparations are terminated. In a most remarkable setting, in which a modern station is truthfully depicted with all its commotion, one sees arrive the members of the expedition, who go and purchase their tickets. The servant, laden with parcels, bags, band-boxes, etc., is successively turned head over heels by an employe, who bumps against him with a box, and by a baggage truck which sends him rolling before a carriage pushed by another employé. The irascible servant administers the unwilling author of the accident with a severe correction. Everybody embarks in the train excepting two laggards, who arrive just in time to see the door closed in their faces. The locomotive whistles and smokes. The train departs.

6 In Switzerland. The Snow-Capped Mountains—The train of the Paris-Righi-Sun, after having left the frontier, traverses a superb landscape amid rocks almost perpendicular and falls on a [illegible] which it must pass far away in the distance, then it comes to the foreground [illegible] an iron bridge. It is the special train of Crazyloff, with all its accessories which give to it a strange aspect.

7 Aboard the Train.—The coach containing the travellers is seen in cross section with its various compartments. The wheels roll round, the train seems to speed onward at a high rate. The telegraph lines, following the optical illusion,

THE DEPOT OF THE "PARIS-RIGHI-SUN" RAILROAD

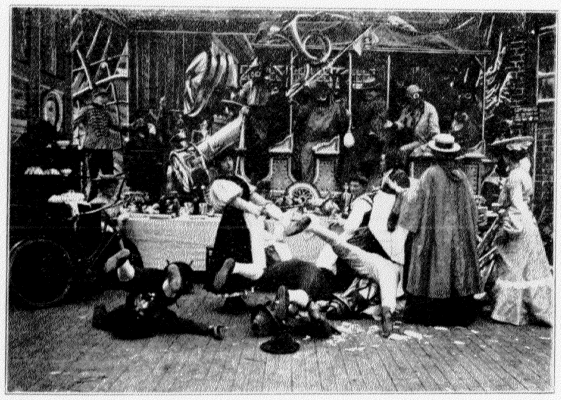
ascend and descend. Suddenly, the three doors of the compartments open together, and three employés announce "The Jungfrau. Everybody gets out." Then they shut the doors simultaneously. The travellers make ready to get out.

8 At the Foot of the Jungfrau.—One sees here the outside of the station at the foot of the mountain. Picturesque decoration. The inhabitants of the country

EMBARKING ON THE "AUTO-CRAZYLOFF"

awaiting the coming of the geographical society, whose sensational arrival has been heralded. Disembarking of the travelers. Some freight handlers lower the auto from the train and push it outside the station. The members of the expedition come out acclaimed by the enthusiastic inhabitants, who have been excited by the audacity of the projected voyage, the accounts of which having been reported in the country for the month now past.

9 Embarkation in the Auto-Crazyloff. (System patented in France and in America.) The travelers, to the number of fourteen, embark in an impossible carriage decorated with colossal lanterns, with a monstrous projector and with a horn of unheard of dimensions. The top of the carriage is covered with the baggage of the savants. The servant takes his place on the back. The freight handlers receive



THE TABLE D'HOTE

their tips. Crazyloff in person assumes the duties of the chauffeur. The carriage starts up and darts off at a terrific speed.

10 The Inn of the Righi. (200 miles an hour.)—Crazyloff, relying on his machine, sends it driving at a breakneck speed. At the foot of the Righi there is an inn. The innkeeper and staff perceive the carriage whirling at a deadly clip and they make despairing signals to forewarn the daredevils that a catastrophe is imminent, the way making a sharp turn before this inn. Little lost, however, the auto arrives like a waterspout, and knocks down the wall of the inn into which it penetrates, amid a whirlwind of dust. (Setting very picturesque. Fall of snow. The wall which the carriage knocks down is real, and falls upon the travelers.)

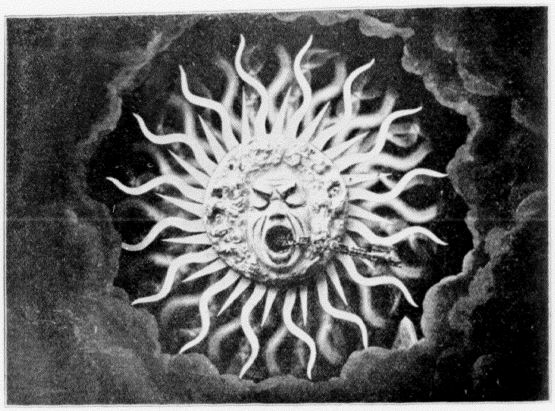
11 The Table d'Hote.—We are inside the inn. Twenty-four persons are eating breakfast at the table d'hote. Suddenly the wall at the right falls in and the auto crosses the picture, while passing over the entire length of the table, knocking over everything. The guests, struck with terror, fall to the floor, the servant lets go a pile of plates which are broken with a crash. The unperturbed chauffeurs cry to the amazed guests: "Do not disturb yourselves. We are only passing through." The auto, knocking out a window upon the left, continues its course into the country. (A sensational tableau.)

12 300 Miles an Hour.—Grand panorama. In no wise disturbed by this accident, Crazyloff increases the pressure and darts on at a dizzy speed. The snow rages and falls in gusts. The carriage leaps over valleys and mountains while the

ranges move by with a fantastical swiftness. The members of the expedition are nailed to their seats, serene and unmoved. Suddenly the carriage ascends an almost perpendicular slope and arrives at the summit of the Righi, disclosing in the background a magnificent panorama.

13 A Fall of Two Miles.—Having reached the summit the rash travelers pass over the crest and the carriage starts on a terrific plunge, bounding from one rock to the other and finally falling into space.

14 A Terrible Catastrophe. The Guides. (A tableau most effective.)—The carriage, filled with its personnel, comes to rest at the bottom of a precipice, where it is smashed to pieces. The top falls in, sending the baggage in every direction. The unfortunate travelers are buried in the snow under the debris of the auto.



A NAUSEOUS PILL

But fortunately a party of guides and mountain climbers come to their aid and extricate them from their painful situations. The lame savants are borne away by the guides—a great cinematographic novelty.

15 Five Weeks in the Hospital.—Our savants are all lying in a hospital ward, tended by nurses. The president, Polehunter, undergoes trepanation. Five weeks later their wounds are healed. Cured, but not demoralized, they ask only to be permitted to continue their journey.

16 The Special Train of Crazyloff.—The exterior of the hospital. Before the entrance is the special train. The embarkation of the travelers. The fat Mrs. Polehunter is put in by force, for the door is too narrow for the unwieldly person. The train departs.

17 To the Summit of the Jungfrau at Full Speed.—Crazyloff, furious at not having been able to realize his projects at the Righi, sends his train to the summit of the Jungfrau. The train arrives in full blast at the summit, leaps off, and sustained by the dirigible balloon, flies off into space.

18 In the Clouds.—The train spins on among the clouds, which move in an opposite direction, throwing into the air a trail of smoke.

19 Among the Stars.—Night comes on gradually; the train still rolling at full speed, passes stars, asteroids, comets, nebulous constellations, planets, heavenly

bodies of every possible sort, all seeming to move at a rapid rate and sparkling in space like fireworks.

20 The Rising of the Sun.—Dawn appears; the clouds scatter themselves little by little; the sun rises. The rays brighten and the heavenly body slowly appears. The sun awakes—a face on the grin appears among the rays and yawns by dislocating his jaw.

21 A Nauseous Pill.—The train arrives, moving at full speed, and rushes straight into the mouth of the sun. The latter, after a series of comical grimaces, begins to spit fire and flames, result of indigestion caused by this disagreeable and unexpected pill.

22 Terrible Telescoping.—Fantastical solar landscape of the most curious effect.

A TERRIBLE TELESCOPING

The train falls in the sun. The locomotives, tender, the coaches, pile one upon the other in indescribable chaos. The catastrophe terminates with a volcanic eruption upon the surface of the sun mixed with projections of fire and masses of sparks of a superb decorative effect. (Absolutely new trick.)

23 The Debris of the Train.—All are safe and sound. Marvellous decoration representing the shattered wreck. The savants crawl out from under the heap, and after having been counted, recognize with joy that in spite of their unheard of adventure nobody has been hurt. Crazyloff comes out with a black eye, the others with scratches and contusions. The clothing of the heroes of the adventure are in tatters. Crazyloff, enthusiastic over the novelty of the landscape, leads the savants in the discovery of this unknown country.

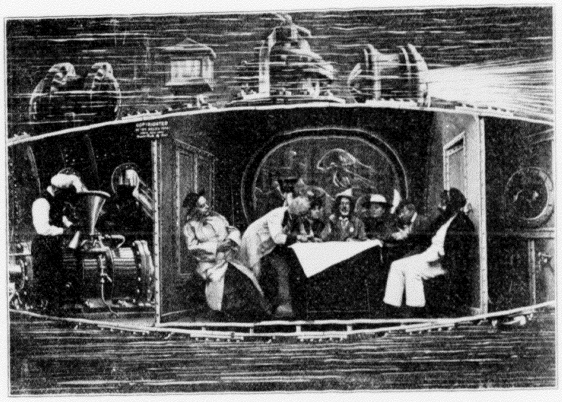
24 The Aurora Borealis.—The savants admire upon the horizon a magnificent aurora borealis, spreading upon the bizarre objects a weird clearness. The scene is covered with crystals in extravagant shapes, which strike with astonishment the members of the expedition.

25 The Solar Eruption.—Suddenly, while the savants are plunged in admiration, the warmth of the rising sun begins to make itself felt. The sun smokes, tongues of flames come out of every part, and the warmth begins to become intolerable.

26 A Temperature of 3,000 Degrees. —The temperature increases more and more, the atmosphere becomes suffocating. The unfortunate members, regretting their adventure, remove their clothing, dripping with sweat. The warmth increases always and the unfortunate see themselves doomed to certain death after a frightful agony, when the engineer, Crazyloff, recollects, quite apropos, that in the catastrophe the ice-box has remained intact. It is safety.

27 The Ice-Box. — The ice-box is brought out and all rush into the interior. Crazyloff, ready to collapse, has remained the last, and he is only too willing to go in when he sees that all are out of danger, but an appalling spectacle presents itself to his sight.

28 All Frozen: The Block of Ice. —The savants, suddenly frozen, are im-



INSIDE THE SUBMARINE

prisoned in a block of ice, in attitudes most grotesque. The intense cold which reigns in the ice-box has instantly rendered them rigid.

29 The Thaw. — The intrepid Crazyloff, listening only to his courage and seeing that there is not an instant to lose, surmounts his sufferings, and, drawing out of the débris of the train a bundle of straw, puts it in front of the ice-box and sets it afire. The flame crackles joyously and the heat produced, together with that of the sun, makes the ice melt and frees the savants. Crazyloff cries to them to get out and to leave at the earliest moment these inhospitable places. It is necessary to return to earth at the earliest possible moment.

30 Embarkation in the Submarine. —The savants, at a hustling gait, return to the scene of the disaster, and among the wreckage of the train they find that the submarine boat has been miraculously saved and injured only slightly. They open a hatchway and all scurry head over heels into the boat, which has remained upon the car where it was originally loaded.

31 On the Edge of the Sun. —The steam escapes. Crazyloff has put the helix in motion. The latter, striking the air, makes roll to the edge of the sun the car which supports the boat. The car thumps up against a rock and stops short. By virtue of the principle of inertia, the boat hurled forward continues its motion, leaves the car, slips upon the rock and falls into the vast waste of space.

32 Fall of the Submarine in Space. —The parachute. Happily the engineer has foreseen all. At the moment when the boat falls into space, a folded parachute

spreads out its upper part suddenly and retards the fall of the boat, which henceforth works slowly and majestically.

33 In the Open Sea. —The boat and its parachute, the descent of which has been steadily accelerated, arrives at the surface of the ocean. The waves back into foam and the boat and its passengers are engulfed in the sea.

34 The Unknown Depths. — Amid fish and marine algae, the submarine continues its course, propelled by its helix and lighting the way by a powerful electric projector.

35 Inside the Submarine. — One sees inside the savants happy at having escaped so great a danger and discussing the means for trying to find out where they are. Crazyloff insists that they are near the coast; a lively debate takes place, for the others maintain they are out in the open ocean. Crazyloff, in order to prove the reasons for his assertions, opens a movable porthole provided with a glass. Through the wide opening one sees pass by wreckage, aquatic animals, fish, medusas, anemones, octopuses, etc., etc.; and thanks to the lighting of the projector, the savants, with the aid of a long glass, descry the land a short way off. They believe that they are at last saved.

36 The Fire on Board. —But a final accident awaits them. Whilst the machinist, whose cabin one sees at the left, is oiling his machine, a cloud of smoke bursts forth. A fire is shouted. There is a great jostling. The savants make superhuman efforts to put out the fire with buckets of water.

37 The Explosion. — Suddenly a fierce explosion takes place. The boiler leaps up and the boat is pulverized.

38 Thrown Back Upon the Land. —In a seaport the sailors are busy with their occupations. They are suddenly knocked over and laid flat by the explosion of the submarine, which has just taken place a short way out from the shore. A piece of the boat falls among them. The sailors leap up frightened, and rush to examine the singular thing which has just fallen from heaven. They are amazed to see come out the savants who, by a wonderful providence, have been sent into space with the remnants of the boat and have fallen back to earth without experiencing any very severe wounds. The servant, whom one seeks for a moment, comes smiling out of a smashed manhole.

39 A Warm Reception. — The savants, whose adventurous voyage everybody has heard of, are recognized by the crowd; they are acclaimed and borne away in triumph. Crazyloff, carried on the shoulders of some stalwart sailors, brandishes with pride the helix of the submarine, which he has just come across again upon the ground. He will keep it as a souvenir of his incredible expedition.

40 Return to the Geographical Society. —The savants, after having got calmed down, and having put on their gala attire, go back to the institute in state to report the experiences and the results of their voyage to the members who were too timid to accompany them. They are attended by all the notabilities of the land; generals, admirals, ministers, representatives, savants, women of society, etc., etc. A fanfare of trumpets and a grand procession. They mount the monumental staircase of the institute and advance into the council hall, where an enthusiastic gathering of spectators has assembled. In spite of their incredible rashness, they resume modestly their accustomed labors as if nothing had happened, without paying the least attention to the bravos which are shouted in their acclamation.

650–661 Supplementary Section of the "Impossible Voyage."

41 Crazyloff's Study. — The savants come and find the engineer Crazyloff, and, in spite of their fortunate return, bitterly reproach the wretched man for having lost in the course of the voyage more than half of the material which had cost them so much to construct. Crazyloff is suddenly seized with an idea something marvellous.

42 The Tower of the Institute. —He leads the savants to the top of the tower of the Institute and orders brought up an electro-magnet of an enormous size. By passing a current of 20,000 volts through the magnet he makes it strong enough to draw and pull back the automobile lost in Switzerland, the train lost in the sun, and the submarine lost in the sea.

43 The Triumph of Crazyloff. —The savants observe the summit of the tower equipped with gigantic electro-magnets. Crazyloff turns on the current, and suddenly

the train, the auto, the balloon and the submarine come back from the four corners of space and fix themselves upon the arms of the electro-magnet. Crazyloff triumphs and receives the enthusiastic felicitations of his colleagues.

662–664 THE WANDERING JEW. *(An Artistic Picture)* Length, 200 feet $30.00

1 The Shore of the Dead Sea.—Isaac Laquedem, the Wandering Jew, enters driven by a relentless force, which will never permit him to stop and rest in his incessant wanderings. He is condemned to keep on walking throughout eternity, without respite, for having refused water to Christ on his way to Calvary. He is worn out from fatigue and falls upon his knees, but a voice from heaven, which perpetually pursues him, forces him to continue his way. "Walk! Walk!" These wearying words make him tremble. He gets up, but fatigue overcomes him and he falls back to earth and slumbers.

2 The Vision.— At this moment his brain is haunted by a nightmare. He perceives in the sky a vague vision. It is Christ, who ascends to the summit of a mountain, bearing his cross and followed by pious women, guards and people. Christ falls, and in his nightmare Isaac Laquedem sees himself again, when he was a shoemaker, in his youth, refusing to Christ the water which he asked of him, and replying, with a sneer, "Walk!" The vision fades away; the Wandering Jew gets up. He rebels against the divine power, but he is obliged to plod on in spite of his resistance.

3 The Cliffs of Despond.—The view has changed. Isaac Laquedem continues to move on always and comes among some wild cliffs. There he would like again to take a rest, but Satan appears and tears his cane from his hands and beats the old man with terrific blows, and then suddenly disappears. At the same time the voice from heaven orders the Wandering Jew to resume his journey, and, in space, the figure of an angel appears; the latter with an imperious gesture compels the accursed man to resume his wanderings.

4 The Elements Let Loose.—The Wandering Jew pursues his perpetual course amid a frightful storm. He is assailed by torrents of water; ashes of lightning blind him; the wind whistles furiously, but on he plods..... he plods..... he plods always throughout the succession of the centuries. (A strikingly effective picture.)

665–667 The Firefall. Length, 200 feet..... $30.00

This view introduces an entirely new and most startling trick. The movement of the scene is greatly intensified by some very effective transformations which are at once artistic and very amusing.

668 The Grotto of Surprises. Length, 125 feet..... $18.75

The setting of this view is a series of underground grottoes, a part of the marvelous realm of Satan, through which the latter escorts a gentleman and works many wonderful tricks to the profound astonishment of the visitor.

668*bis* INAUGURATION SUBJECTS.

No. 1. President-elect Roosevelt, Vice-President-elect Fairbanks and escort going to the Capitol. Length, 130 feet..... $15.60

No. 2. Taking the Oath of Office. Length, 215 feet $25.80

President-elect Roosevelt and Vice-President-elect Fairbanks arriving at the Capitol, escorted by Mayor Sylvester, Chief of Police; Fort Hamilton Artillery Band; Grand Marshal Leiut.-Gen. Chaffee and staff; and the Congressional Committee.

Chief Justice Fuller administering the oath of office and the President delivering his inaugural address.

President Roosevelt entering his carriage in front of the Capitol and receiving a great ovation while standing bare-headed. Also a splendid likeness of Vice-President Fairbanks entering his carriage and saluting the crowd. These are the ONLY MOVING PICTURES obtained of the ceremonies at the Capitol and are a magnificent and faithful portrayal of this great national event.

No. 3. Leaving the Capitol. Length, 130 feet..... $15.60

President Roosevelt, escorted by Troop A and a detachment of Rough Riders, proceeding along Pennsylvania Avenue, standing in his carriage and bowing to the assembled multitude. A splendid and inspiring picture.

No. 4a. The Grand Inaugural Parade, Section I. Length, 290 feet $34.80

West Point Cadets, Brigade Midshipmen Annapolis Naval Academy, Native Porto Rico Provisional Regiment, Native Philippine Scouts, Battalion United States Seamen, 3rd Battalion Field Artillery, 1st Squadron 7th U. S. Cavalry.

No. 4b. The Grand Inaugural Parade, Section II. Length, 225 feet $27.00

Company A, 3rd Infantry, Connecticut; Massachusetts Naval Brigade, Battery F, at double quick; 1st Troop Cavalry, New Jersey; Gov. Pennypacker, of Pennsylvania, and staff; Brooklyn Naval Brigade, Squadron A, Brooklyn; Virginia Light Infantry—Richmond Blues; 23rd Regt., Brooklyn National Guard.

669–677 THE CHRISTMAS ANGEL. Length, 587 feet $88.00

1 The Poverty Stricken.— In a wretched garret a poor woman lies helpless from sickness upon a bed, besides which is her husband, an unlucky workman, and her little daughter, Mary. They are nursing her with the care that her malady demands. The window-panes are broken and the snow comes into the room. Misery has descended upon them with a heavy hand, for there now remains no wood nor coal for keeping up the fire. In the midst of this desolation a sheriff arrives to seize the poor furniture, for the proprietor remains unpaid. In spite of the entreaties of the tenants the sheriff performs his duties, and retires utterly unmoved by such misery. The father, in despair and without means, implores his daughter to go to the neighboring city to stretch out her hand at the church door to seek a penny or two from some charitable worshippers. Little Mary, full of courage, embraces her father and sets out boldly in spite of the snow squalls which whirl about in the darkness. She departs hoping, for it is Christmas eve, to bring back a few coins begged after the Midnight Mass.

2 The Wintry Landscape.— The snow has buried everything. The poor girl, shivering under her rags, hastens toward the city. She is numb from the cold, and the snow which surrounds her face blinds her and forces her to lose her way. But she finally finds it again and resumes her journey with the energy of despair.

3 The Midnight Mass. (Picturesque setting representing the porch of a large church.)—The steps of the church are covered with professional beggars who await the exodus of the pious souls who are almost always generous on that day. She comes along and takes her place beside them, but the latter drive her away, threatening her with their canes and crutches. The poor child, exhausted from fatigue, goes away and sits down by a gas-jet. Exit of the congregation, who give alms to the professionals. The footmen and servants bring umbrellas and cloaks to the ladies returning to their carriages. Poor little Mary stretches out her hand in turn, but very timidly. She is sternly refused, for they have exhausted their money by giving to the others and are quite wearied of solicitations. A gentleman from whom she persistently begs some money treats her brutally and pushes her away with a shove. She falls on her knees sobbing.

4 The Cook-Shop. Christmas Geese. (Beautiful setting with perfect realism.)—On the right the street fading away in the night. The lighted windows glim-

mer upon the snow cheerfully. At the front, on the left, there is a cook-shop in which the fire burns brightly. The assistants are busy plucking and roasting fowls. Some noisy groups of people, who are getting ready for a fine collation, enter and buy food. The poor little beggar in her turn comes along but she stays outside, her nose pressed against the window of the shop. She shakes from the cold and devours with her eyes those good things which awaken the tortures of her empty stomach. Alas, none of that is for her. When she decides to push open the door and to ask for a piece of bread, the boss thrusts her out. The two guardians of the peace themselves brutally drive her away to beg elsewhere.

5 Upon the Bridges. (Paris by night; upon the left the Palais de Justice outlines its form against the sky, which is lighted by the first streaks of dawn; in perspective the bridges of the Seine, illuminated by gas jets casting their reflections in

THE MIDNIGHT MASS

the river.)—Mary, driven off wherever she goes, reaches a bridge, falling down from exhaustion and fatigue. Some late pedestrians, blinded by the snow, flee away without paying any attention to the poor girl. Having the strength to go no further, she lies down upon a parapet and falls asleep. A ragpicker comes along, picking up the pieces of paper scattered over the bridge, and stumbles against the body of the ill-fated girl. He throws upon her the bright projection of the light from his lantern. The good fellow, in his pity, awakens her and tells her to hurry home so as not to get pneumonia from sleeping in a bitter snow-storm. Moved by her pathetic condition, he shares with her a piece of bread which he finds after rummaging in his pockets, and wraps the child in a piece of covering. Being very poor himself he can do no more. He looks sadly at the sorrowing child as she disappears, but not without having thanked him. He wipes away an escaping tear and resumes the course of his wanderings.

6 The Snow-Storm.—This time, Mary, hurrying along in the black night, has passed beyond the gates of the city. The country is white with snow as far away as the eye can see. The growing dawn lights but dimly her way. The storm increases in intensity.; the poor child, dazzled by the flakes of snow which bluster around her and finally overcome by the cold which she has bravely withstood all

night, can go no further and falls by the wayside, unconscious. The pitiless snow gently covers her up. Just at this moment an automobile enters. In it are seated a gentleman and his wife, who live in the neighborhood. They are moved to pity at the wretched plight of little Mary and carry her away with them.

7 The Christmas Angel.—The father and mother begin to lament over the failure of their daughter to return. The poor man, in his agony, falls upon his knees and offers up to God a fervent prayer for the restoration of his daughter. His prayer is heard. He beholds the Christmas angel, who forthwith consoles him and tells him that his misfortunes are at an end, on account of his faith in God and the filial devotion of his beloved child. The vision disappears and immediately their daughter returns accompanied by her benefactors, who, having heard from her the story of the sad condition of her parents, enter to pay the debts of these poor people and at the same time, bringing an abundance of provisions for their immediate needs.

678-679 The Living Playing Cards. Length, 160 feet.....$24.00

The stage setting represents a beautiful landscape with an ancient Roman Temple in the background. Upon a low table there is placed a large screen, and to the right is a small tabourette containing some of the properties of the prestidigitateur. As he enters he takes up a playing card, the nine of spades, and enlarges it in some mysterious way, to enormous proportions and then hurls it at the screen which immediately has outlined upon its surface the face of a huge nine of spades. This figure vanishes, then the prestidigitateur repeats the trick with a queen of spades. The figure on the screen becomes animated and steps down upon the floor—a real queen dressed in gorgeous robes of state, regal with a crown and sceptre. She returns to the screen, is at once transformed into a playing card, and the screen is bare again. Finally the wizard repeats his act with the king of clubs. This card becomes animated, and a real king steps forth from the frame. When he reaches the floor he turns his back to the audience, the wizard going off the stage at the same time. The king pulls off his wig and disrobes, and turning around he discloses himself to the audience as the wizard himself. This is a very clever trick so gracefully and admirably done that it evokes always well-merited applause.

680-682 The King of Sharpshooters. (Scene, a Moorish interior). Length, 225 feet..... .....$33.75

Among the properties is a massive candelabrum, eight or ten feet high, with five branches. The king of sharpshooters enters, followed by his assistants. He first takes some large playing cards, passes them to a young woman who holds them for him to shoot at. When he has put some holes through them, he takes them from his assistant, runs his arm into the bullet holes, and then sends the cards fluttering through the air in as perfect a condition as they were before he shot at them. After a few shooting tricks he removes his own head from his body, throws it to an assistant who places it in one of the sockets of the huge candelabrum. The instant the head is fixed in place, a new head appears on the sharpshooter and he throws this away to his assistants who put it into another socket of the candelabrum, and so on until all the sockets are filled. He takes his gun and shoots all the heads away except the one in the middle. Suddenly a body appears in the place of the middle head. It jumps to the floor; it is none other than the sharpshooter himself who, through a clever trick, had substituted one of the assistants for himself, while he was shooting at the heads. The sight of the five heads all absolutely alike dancing in the sockets of the candelabrum creates a sensation as mystifying as it is ludicrous, and the marvel of the trick is that the sharpshooter is able to get a new head as soon as he parts with the old one.

683-685 The Black Imp. Length, 225 feet.....$33.75

A Black Imp worn out by his hard and dirty work of the day has made up his mind to take a good night's rest in a comfortable bed. He sneaks into the bedroom of a small hotel and gets ready to stretch himself out upon the bed when he hears a

noise outside the door which forces him to run and hide. Some servants of the hotel are showing the room to a traveler who has just arrived. The servants withdraw and the traveler takes possession of the room. The Black Imp, exasperated to find that he has been dispossessed of a bed and a good rest, plays all sorts of tricks upon the guest until the latter becomes so mad with rage that he has to be carried away to a sanitarium. Rid of his annoyer, the lad gets into bed and immediately falls fast asleep.

This view is irresistibly comical. The tricks which the unfortunate traveler has to endure are most amusing and clever.

686-689 The Crystal Casket. Length, 300 feet $45.00
Extra for coloring $60.00

A juggler, clothed in an elaborate costume of the time of Henry III., makes some passes with a playing die and forces it to increase to huge dimensions while between his hands. He puts it upon a table that has no connections whatsoever with the floor. The four sides of the cube reveal a bunch of flowers which, in turn, are seen to separate and disclose forth a ravishing fairy. The noble lord seizes her, wraps her in a veil and carries her up in a crystal casket. He sets it afire; the fairy is rapidly consumed by the flames, yet she is revivified more beautiful than ever. The personages salute the audience and withdraw, followed by the die which goes rolling after.

690-692 The Liliputian Minuet. Length, 200 feet.....$30.00
Extra for coloring.....$40.00

A magnificent marble statue is carelessly supported upon an amphora of the same material. Under the passes of a prestidigitateur, the statue becomes animated and serves him as an assistant. The latter takes a pack of ordinary playing cards and places them in a casket of glass. Four cards, the king of spades, the queen of hearts, the queen of clubs, and the king of diamonds, come out of the pack individually and go into the hands of the juggler who uses them for assistant assistance. He places the four cards upright on a small platform and lo! the four figures on them become animated, leave the surface of the cards, advance to the middle of the platform, and dance a minuet gracefully and prettily, the figures preserving the diminutive size of those on the cards. The dance over, each returns to its place before its corresponding playing card, and is mysteriously merged into the card as at first. This latter is an entirely new trick, most cleverly executed, a wonder of gracefulness and prettiness.

693-695 A Mesmerian Experiment. Length, 200 feet.....$30.00

The famous savant, Dr. Mesmer, the originator of Mesmerism, has decided to make a new set of demonstrations with the tub already so well known in the learned world by the name of "Mesmer's Tub." With the cooperation of his assistants he fills it with water and then draws out of it individually, eight costumes of women which are placed upon pedestals adorning the setting. The costumes, at a sign from Mesmer become animated and it is seen that the are on the celebrated "Snow-drops," the inimitable dancers who have recently created a great furor at the Alhambra Music Hall in London. The team, under the leadership of the *première danseuse*, comes forward and executes the same number which it performed in London. The turn over, the danseuses return to their pedestals and disappear, leaving behind their costumes which Dr. Mesmer puts back into the *Tub*. The latter then has the *Tub* filled with water, but when he tips it over no water comes out,—only a flock of ducks, geese and chickens.

696-698 Mr. Dauber and the Whimsical Picture.
Length, 233 feet.....$35.00

Mr. Dauber, a painter very favorably known, receives a visit from Mr. Pierrot, a white clown enjoying a popularity as wide-spread as that of the painter himself, who comes to request a sitting for his portrait. The painter sets out promptly to execute his order, and in a few minutes he sketches upon canvas the portrait of his new patron. Hardly has he finished when the painting, nothing but that of a jumping-jack, begins to move its arms and legs and afterwards springs out of the frame. There follows between the three an irresistibly comic scene during which a number of

amusing incidents take place, producing bursts of laughter from the audience. This view is one of the most comical which have been given to the public for a long time.

699-701 The Venetian Looking-glass. Length, 215 feet.....$32.25

In a laboratory an alchemist is at work amidst smoking retorts and the customary appliances. From time to time he consults his mysterious books. He is disturbed in his experiments by a usurer who seeks to have the alchemist show in a vision the face of his future wife. The alchemist accedes to his wishes on condition that the usurer give up a large sum of money. The latter regretfully hands over his bag of silver, and would like to get it back again after it leaves his hands. The alchemist brings forth a casket covered with cabalistic Persian characters. When the casket is opened there is revealed a Venetian looking-glass wherein appears the head of a lovely young woman; after the head the body comes into view, and she then steps forth from the frame where she is replaced by the head of an old woman. The former advances to the arms of the usurer, but when he speaks of love to her whom he considers his fiancée, she at once disappears, and he finds in her stead in his arms the toothless old woman. Enraged he dashes for the mirror to break it, but beholds therein with horror his own image hung in effigy to a gibbet. He smashes the mirror, and then finds himself before a veritable gallows beside which is the executioner ready to hang him. Maddened with fear, he scrambles away while the alchemist shares with his colleagues his spoils.

702-704 The Chloroform Fiends. Length, 220 feet.....$33.00

A respectable fellow has quietly taken a seat upon a bench in a park, and worn out from the excessive heat of the day, has fallen asleep. Two ramblers happen upon him and, seeing him an easy prey, chloroform him and proceed to rob him even to the extent of removing his clothes. The fellow under the influence of the drug has a pleasant dream while imagining himself surrounded by the *houris* of the seventh heaven of Mahomet. But he is quickly brought back to realize his actual situation by two policemen who, in the course of their rounds, have observed this man asleep in the park, only partly dressed. They lead him away to the station to the delight of the two thieves who, from afar, have watched his arrest. While they themselves follow with their eyes the departure of their victim, a third thief sneaks up and snatches their booty which he successfully gets away with. The two prowlers accuse each other of the theft of the booty and come to most violent blows. The last scene shows us the heads of the three rogues in their natural size,—three fine specimens of ruffians who swarm about the environs of Paris.

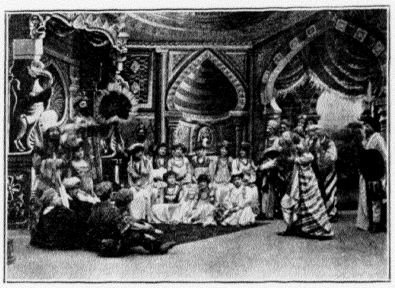
705-726 THE PALACE OF THE ARABIAN NIGHTS.
(Complete). *Duration of exhibit about 28 minutes.*
Length, 1400 feet $210.00

705-721 The same shortened. *Duration of exhibit about 22 minutes.* Length, 1100 feet.....$165.00
EXTRA for coloring, complete edition..... net....$280.00
" " " short edition..... ..net...$220.00
Set of 18 photos (5x7) extra.....net.... $3.00

1 The Rajah's Audience.—Into a superb hall the court enters and each takes his place. The *Rajah* arrives and ascends to his throne; the queen follows accompanied by her daughter, the princess. Then comes in the prince who has asked an audience of the *Rajah*.

2 The Prince Asks to Marry the Princess Aouda.—The *Rajah* listens to the desires of the prince who confesses his love for *Aouda* and then asks for her in marriage. The *Rajah* becomes enraged at the request of the prince, for the latter has no money; and besides, he has promised his daughter to his old friend, the usurer *Holdfast*, whose wealth is fabulous. The princess, because of her great love for *Charming*, begs her father to renounce the marriage with the old man whom she holds in horror. But her father is relentless and orders the guards to drive away the prince and his suite; in spite of the tears of his daughter, he insists that his orders must be executed.

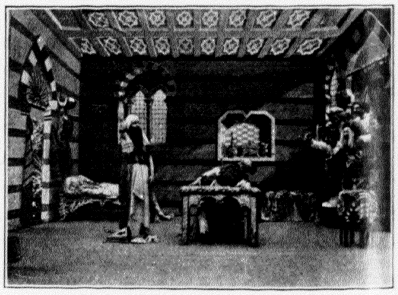
3 Prince Charming's Chamber.—The prince, accompanied by his friends, reenters his apartment and gives himself up to his grief. He refuses the consolations of his friends and drives the latter away, preferring to be alone. He sinks down upon a seat placed near a table upon which an incense-burner is sending forth wreaths of fragrant smoke. *Charming* weeps bitterly. With an unintentional movement he overturns the incense-burner which falls to the floor sending forth thick clouds of smoke out of which there gradually appears the sorcerer, *Khalafar*.



1 THE RAJAH'S AUDIENCE

4 The Sorcerer Khalafar and the Enchanted Sword.—The sorcerer inquires about the causes of despair of the prince and consoles him. The former hands over to *Charming* a magic sword and at the same time tells him that it will render him invincible, and also that he takes the prince under his protection. If the prince has courage and pledges himself not to shrink back before any ordeal, the enchanter promises to pilot him in the acquisition of a mighty treasure, the location of which is known to him alone. Once in possession of this wealth, the prince will force the *Rajah* to bend before him and to give him the one whom he ardently loves. The prince binds himself to do anything which will secure to himself *Aouda*, so he accordingly follows after the sorcerer. The prince's friends who had remained at the door of the apartment determine to follow him in his quest, fearing that he might do something desperate.

5 The Temple of Siva.—Buddhist Rites.—The Vestal Virgins.—Some Buddhist priests are on the point of terminating a ceremony of sacrifice upon the altar of *Siva*. All around the temple sacred vases are sending forth streams of perfumed smoke. The vestal virgins on their knees are praying to the goddess. After the ceremony the priests bear away the remains of the sacrificial victim; the vestals follow after in procession and disappear when they have thrown flowers upon the altar. The sorcerer, *Khalafar*, after having assured himself that the temple is entirely empty, leads the prince up to the altar. When he has forced the followers of the prince to retire,—they in their curiosity have kept close to his heels—he urges the prince to fall upon his knees at the feet of the goddess and to supplicate her to provide him with the means whereby he may acquire the treasure.



4 THE SORCERER, KHALAFAR.

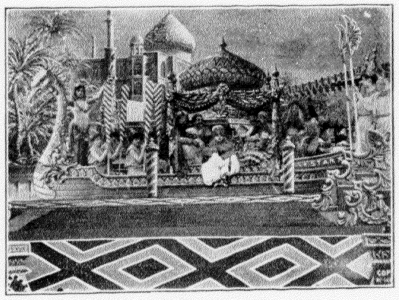
6 The Miracle of Siva.—*Charming* invokes *Siva*. The statue of the goddess becomes animated imperceptibly. She grants the prayer of the prince, and at once makes a most extraordinary Indian pavilion emerge from the ground.

7 The Boatmen of the Sacred River.—The draperies which close the entrance to the pavilion are separated, and there come forth a group of boatmen who place themselves at the service of *Charming* upon his voyage.

8 THE BLUE DWARF.

8 The Blue Dwarf.—Some Brahmins, at the command of the goddess, bring forth a magic vase crowned with an enchanted plant. The plant opens and is transformed into a curiously fantastic frame, from the middle of which emerges a grotesque dwarf who is no other than the chief of the boatmen of the sacred river. *Charming* hesitates to accompany this extraordinary being, but the goddess orders him not to delay a moment and to blindly obey the various guides whom she is going to send along. The dwarf leads out the prince who is followed by the boatmen. His friends dog the footsteps of the boatmen hoping to find out where he is being led; they consider him a fool to risk himself thus in so hazardous an adventure into the unknown regions.

9 The Banks of the Sacred River.—Upon the banks of a marvelous river upon the surface of which are reflected the Indian palaces with their fascinating architecture, one sees arrive the *High-priest* of the magic forest who having been forewarned, comes to meet *Charming*. The *High-priest* is accompanied by the *Protecting Nymphs* of the forest—a forest into which no mortal is permitted to penetrate.



10 THE GONDOLA OF THE BLUE DWARF.

10 The Gondola of the Blue Dwarf.—The gondola of the *Blue dwarf* arrives. The bow is ornamented with a lovely head and neck of a swan. Upon the prow there sits a fascinating fairy holding the standard of the *Blue dwarf*. The oarsmen bring the boat to the side of the quay. Under a magnificent canopy placed in the middle of the boat, there are gathered *Prince Charming*, his suite and the *Blue dwarf*. Upon the stern is the pilot. (This scene is most dazzlingly beautiful)

11 Procession of the High-Priest and the Protecting Nymphs of the Magic Forest.—The dwarf disembarks and confides the prince and his suite to the new guides. The

latter set out in a procession and lead *Charming* toward the magic forest. The dwarf, having ended his mission, mounts into the gondola and goes away.

12 The Magic Forest.—The *High-priest* leads the prince to the borders of the magic forest. It is impenetrable. Century-plants, lotuses, palms, phenixes, all the specimens of oriental vegetation intertwine themselves into an inextricable network. The stems and branches of the various plants are so interwoven that passage is impossible. Suddenly, at the command of the *High-priest*, the trees begin to move. First the long stems begin to disentangle themselves, then the branches gradually and imperceptibly separate, revealing other intertwined plants which in their turn dislodge themselves. Some old Buddhist statues crumbling from decay settle down into the ground, the long dangling stems rise up to the topmost branches, the wild animals disturbed in their lairs sneak docilely away. And finally the last trees bursting apart disclose the ruinous entrance to the wonderful caverns. And there at the opening is the *fairy of gold* resplendently beautiful as a statue.

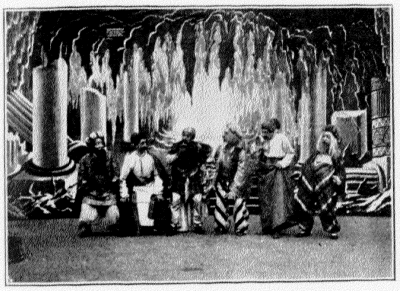
11 PROCESSION OF THE HIGH-PRIEST.

13 The Entrance of the Wonderful Caverns.—The Fairy of Gold.—The guardians of the forest rejoin the *High-priest*; the prince's friends gather closely around him, The *fairy of gold*, taking a lighted torch, commands the prince to follow. *Charming* and his friends penetrate into the cavern. The *High-priest*, having finished his mission, traverses again the forest with his suite, the guardians of it, following. The trees of the forest close behind them as densely tangled as at first. (This decoration which was made only after considerable labor is a veritable marvel of achievement. It possesses a great artistic beauty).

13 THE ENTRANCE OF THE WONDERFUL CAVERNS.

14 Descent into the Crystal Grotto.—A dazzling grotto with a thousand sparkling facets. A spiral way winds down from the top of the picture even to the bowels of the earth. Guards stationed at regular intervals watch over the road absolutely unknown to the mortals. The *fairy* descends slowly with an imposing gait, followed by the prince and his suite. One of the personages of the suite, astonished at the immobility of the guards, becomes a little facetious before one of them, but the terrifying attitude of the latter instantly precipitates him into flight.

15 The Crystal Grotto.—The personages arrive at a striking grotto in which crystal stalactites depend from all sides. The floor is strewn with a lot of antique columns in ruins. They advance with precaution in this unexplored place, the *fairy of gold* having disappeared and left them momentarily abandoned to themselves. Suddenly they hear a mysterious noise, and seized with a panic they hide behind the ruins of broken columns. They are hardly concealed when the genii of fire begin to manifest their presence; and they make ready to resist and oppose with force the intrusion of the profane.



17 THE WILL-O'THE-WISPS.

16 The Genii of Fire, Guardians of the Treasures.—The grotto is suddenly invaded by mysterious beings who hurl from all sides torrents of fire and sparks. Deflagrations and numerous explosions mingled with fantastic apparitions take place, filling the cavern with sulphurous vapors. Then suddenly the place becomes silent.

17 The Will-o'the-Wisps.—The prince and his suite, being reassured at hearing nothing any more, emerge from their hiding-places, but a frightful explosion suddenly takes place and hurls them all to the ground. They get up and are appalled at the terrifying dance in the air of the will-o'the-wisps and sparkling flames. They look for an outlet from this dangerous passage.

18 The Phantoms.—A Spectre Combat.—In a twinkling of the eye the cavern is invaded with shadowy spectres which come out of nothing; they begin a wild dance. The prince and his suite rush upon the phantoms but they go through them and are not able to seize them. They wind up by running against one another while the phantoms vanish. They recognize their error; and huddling close to one another, they leave the grotto.

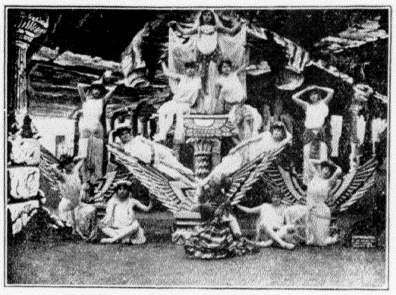
19 The Miraculous Caves.—The personages penetrate into the ruins of a vast subterranean temple the colonnades of which extend far into the distance until they are lost from sight. (Exact reproduction of the celebrated "Elephantine Cave" in British India). After assuring themselves that they are alone, they examine the places where chance has brought them.

20 THE FANTASTICAL DRAGON.

20 The Fantastical Dragon and the Toads.—The earth yawns and gives passage to a dragon whose enormous mouth vomits forth flames and sparks. The prince's friends are astounded and flee, leaving him alone. The latter, faithful to the promise which

he has made to the sorcerer, *Khalafar*, remains firm, and arming himself with the magic sword, forces the terrible beast to retreat into the earth. He afterwards struggles with a host of enormous toads which emerge from all sides and again he puts them to flight.

21 The Monsters of Stone.—The toads, standing on their hind legs, are transformed into monsters of stone. From one of these comes out the enchanter, *Khalafar*, who compliments the prince on his courage, and announces to him that he will receive his treasures as a reward; the horrible visions are going to terminate and give way to some charming apparitions; the period of trial is over, and, henceforth, *Charming* will advance from surprise to surprise.

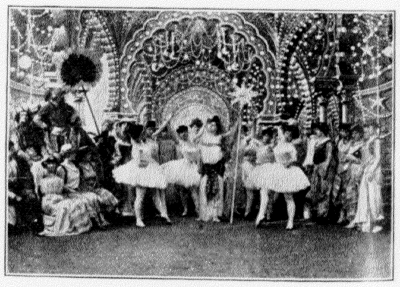


23 THE GODDESSES OF THE LOWER WORLD.

22 The Mysterious Lotus Leaves. — Imperceptibly the monsters of stone are changed into lotus leaves which slowly unfold one after the other. The *fairy of gold* springs out of one and ascends into the air.

23 The Goddesses of the Lower World.—The other leaves, upon opening, let out other goddesses of the lower regions, companions of the *fairy of gold*. When the transformation has been effected, an apotheosis is thus most charmingly formed.

24 The Fountain of Fire.—The ruins of the temple slowly fade away to give place to a magnificent rotunda supported by richly decorated columns. The group of goddesses disappears in its turn and is transformed into a bewitching fountain upon the shelves of which charming young girls and living sphinxes are symmetrically arranged. From their hands come forth jets of sparks which fall in cascades into the basins of the fountain.



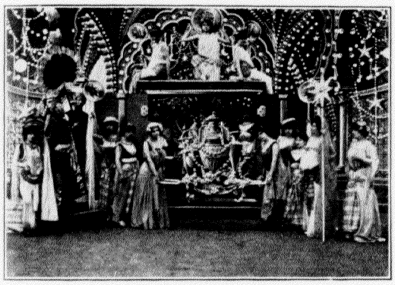
26 THE PALACE OF THE ARABIAN NIGHTS

25 The Temple of Gold.—At this instant there springs up from the ground a temple of surpassing splendor which increases in height and breadth until it completely covers the picture. The doors fly open, and a group of dancers representing nymphs of gold come out and seek the goddess, and escort her into the temple.

26 The Palace of the Arabian Nights.—After the entry of the prince the temple disappears beneath the soil, and accompanied by the nymphs, he advances into the Palace of the Arabian Nights, the *temple of gold* being merely a vestibule to it. There a splendid spectacle greets his eyes. The palace lies before him with its thousand glistening columns, stretching far into the distance, all gleaming in the many-colored

rays of the myriad lamps. Everywhere hang ropes of precious stones all sparkling—a truly enchanting scene of surpassing splendor. The prince takes his seat upon a throne which the nymphs have prepared for him.

27 The Fairy of Gold and the Fairy Vaults.—The *fairy of gold* reappears; at her command, a huge vault adorned with living personages in picturesque poses comes into view, created out of nothing. The prince darts forward, but instantly become despairing when he finds that the strongly bound vault is firmly locked. He returns to his seat at the request of the fairy, who then waves her wand and thus opens the sides of the vault.



29 GRAND DISPLAY OF THE TREASURES.

28 The Acquisition of the Treasures.—The *fairy of gold* tells the prince that his courage has been rewarded by the bestowal upon him of the magic vaults with their fabulous riches. Henceforth he is its sole and rightful proprietor.

29 Grand Display of the Treasures.—At this moment, before the astonished eyes of the prince, there files out of the vault a sumptuous cortège of Bayadères, vestals, priestesses, and others, bearing upon litters treasures of princeless value. Chests filled with gold, vases adorned with precious stones, necklaces, jewels, and vessels of gold and of silver, comprise a stupefying mass. The prince cannot believe his own eyes when the strong treasure vault is transformed into a rich palanquin, borne by four Indian servants, upon which he is invited to sit. The cortège starts upon its way followed by a considerable number of servitors who are to become the retinue of *Charming*. The latter thanks the *fairy of gold* and moves away. And finally the fairy herself, with her nymphs, disappears imperceptibly from view.

30 MARRIAGE OF THE PRINCE.

30 Return to the Palace of the Rajah and the Marriage of the Prince.—The day of the marriage of the princess has arrived. The usurer, *Holdfast*, accompanied by his witnesses, presents himself at the gate of the palace to bear away the princess, his fiancée. The latter, with her father and mother appears; she is supported by her attendants and is all in tears. At the moment when the *Rajah* is about to present his daughter to the old man, a sounding of trumpets bursts forth. There is general surprise. An imposing cortège approaches, it is the prince with all his riches and

his servitors. The *Rajah* cannot believe his eyes; dazzled by so many treasures of wealth, he takes back his promise which he had given to the usurer, and bestows upon the prince the hand of his daughter. The usurer, under the press of the crowd, is thrown out of the enclosure of the palace. The heralds proclaim the marriage of the prince who ascends to the terrace of the palace where he receives the felicitations and the oaths of his people, amid the wildest acclamations.

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727–731. A Crazy Composer. Length, 335 feet $50.25

Seated before his piano, *Mr. Bang-the-Box* is trying to improvise a bit, but his muse somehow refuses to work. He starts on his theme, but he cannot develop it satisfactorily, and he begins anew several times. At last, overcome by fatigue, he falls asleep in his armchair while hearing the finish of his embryonic composition. The goddess of music appears before him and bears him away to a lovely palace where the men and women dancers, [illegible] her music, revel in the pleasures of the ball. *Mr. Bang-the-Box* continues to beat the time most energetically as he recovers his senses. To his dismay it finally dawns upon him that the wonderful composition he has created was only a fantasy of his overwrought imagination. In his rage he seeks to end his life by trying to stick his baton into his heart. Finding this an impossible feat, he becomes so furious that he shoves his head into the piano with such force that it kills him and causes the piano to explode.

732–737. THE TOWER OF LONDON.

Length, 427 feet.....$64.00

The Death of Anne Boleyn, Queen of England.

Dramatic Composition in 5 Scenes.

Henry the Eighth, King of England, had six wives, and it is well known that he had several of them put to death, some by the axe, some by poison, and another by the rope. The following view is the reproduction of the death of Anne Boleyn in the Tower of London, the celebrated prison of state in the sixteenth century.

1 The Interior of the Tower.—For several weeks Anne Boleyn has been shut up in that part of the tower known as the Tower of Beauchamp. This cele-

INTERIOR OF THE TOWER.

brated dungeon where so many noted characters have been incarcerated is most faithfully reproduced on the screen; even the inscriptions which the hapless inmates have cut into the stone blocks of the walls may be seen. The inconstant and cruel Henry VIII. has decided to have his wife put to death. Anne is alone. Her bed is merely a pallet of straw. There is only a crust of bread to nourish her, and a jug of water to quench her thirst. Her jailors are moved by her misfortune, and they

show to her their sympathy. After saying her prayers, she stretches herself out on her cot and falls asleep.

2 The Vision.—In her sleep she dreams that she is still queen of England. She again finds herself in the Hall of Honor of her palace, receiving the lords and ladies of the court whom she and the king have just entertained at a banquet. At the end of the repast, the lord chamberlain rises to propose a toast to her. The guests stand up, and as she is on the point of responding the scene changes.

3 The Condemnation.—She finds herself in her vision in the midst of the lords who have been transformed into white penitents, clothed in cowls, with their hoods drawn down over their faces. They are in the Tower of Beauchamp. The cup slips from her fingers. The High Chancellor, accompanied by two judges, advances to proclaim to her the decision of the king that she has been condemned to be beheaded at once. She struggles with the executioners who drag her off to the scaffold.

4 The Courtyard of the Tower of London.—The setting is an exact reproduction of the courtyard where the queen was executed. Anne Boleyn is led away to the fatal block; the two assistants lay her down by main force and place her head upon the block; the executioner raises his axe which makes a revolting gurgling sound as it falls.

5 Reality.—At this moment the queen, struggling, awakes. She is in the Tower of Beauchamp. It is only a frightful vision which she has had. She falls upon her knees, and after a fervent prayer she becomes calm. When the chancellor comes, this time in reality, to announce to her the sentence of the king, she listens with resignation. Alone, she advances to the scaffold with majesty for she has placed herself in the hands of God. Her jailor, moved with compassion, sheds tears as he gazes from the window out upon the execution of this unfortunate and undeserving victim.

738–739. The Enchanted Sedan Chair. Length, 185 feet $27.75

This view contains a series of very bewildering transformation scenes, increasing in interest as they progress. They are obtained through the medium of a sedan chair of the period of Louis XV. and of different personages. The subject is elegant, and one of the best of its class.

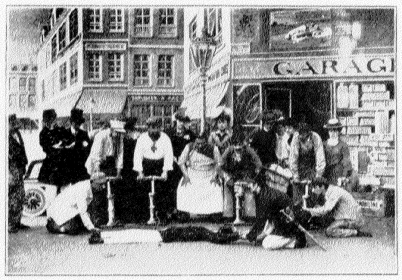
740—749 AN ADVENTUROUS AUTOMOBILE TRIP.

Duration of exhibit about 13 minutes.

Length, 660 feet	net...	$100.00
EXTRA for coloring	net...	$130.00
Set of 12 photos (5x7), extra	net...	$2.00
Special slide, extra	net...	$0.50

The explanation of the view which is a representation of an automobile exploit is as follows: King Leopold, of Belgium, has come to Paris to renew his acquaintances among the dainty "Parisiennes" who now, for some time past, have known how to appreciate his great fondness for their society. He ardently desires to make a trip to Monte Carlo, the celebrated watering place and gambling resort in the principality of Monaco, but his time is so limited that he cannot give up the seventeen hours necessary for the trip by express from Paris to the Riviera. He chances to meet, wholly by accident, an automobile manufacturer who makes a proposition to accomplish the journey in three hours, and it is this surprisingly rapid journey which is portrayed by the cinematograph.

1 The Preliminaries.—The automobile manufacturer and his royal companion provide themselves with an ample supply of gasoline. Unfortunately the King is a novice at running a machine, and when he starts out he drives it backwards instead of forwards and runs over a policeman, who, by the passage of the automobile over his body, is flattened out as thin as a sheet of paper. The august



1 THE PRELIMINARIES

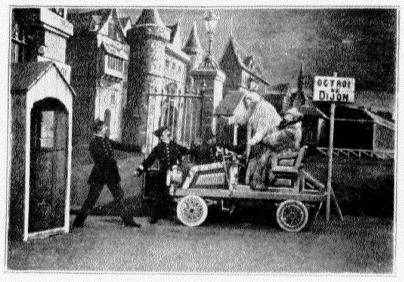
traveler is not disconcerted by so trifling a matter. He takes his pneumatic pump, adjusts it to the body of the crushed man, and with a few vigorous strokes of the handle he succeeds in starting him to swell; but as he has no time to lose, the king sets out leaving the work of pumping up the policeman to his original size

2 KING LEOPOLD STARTS FROM THE OPERA HOUSE

to the numerous bystanders, but the latter become so animated in their efforts that they cause the poor unfortunate to explode.

2 King Leopold starts from the Opera House in Paris.—The journey begins in front of the Grand Opera House of Paris. The two travelers, clothed in furs, get into the

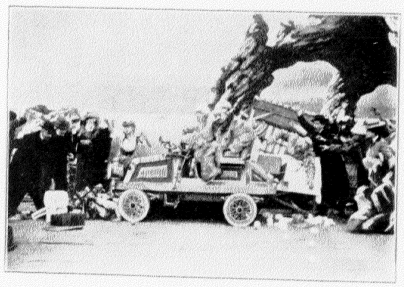
machine. Numerous friends come to wish them a safe and pleasant journey and to shake hands. Among these friends, the habitués of "Gay Paree" will recognize Mr. Notté, the celebrated singer of the Opera, Mr. Galipaux, one of the best French actors, Mme. Jane Ivon, *The Giant Swede* in company with Little Titch, finally Mr. de Cottens, the author of the play then running at the Folies-Bergères—



5 THE TRAVLERS ENTER DIJON

the latter is much beloved by Parisian theatre-goers. The automobile starts on its way and is soon out of sight.

3 A Rapid Descent.—In the third scene one sees the automobile descend, at a breakneck speed, a precipitous slope at the bottom of which it knocks over a postman who has remained deaf to the tootings of the danger horn.

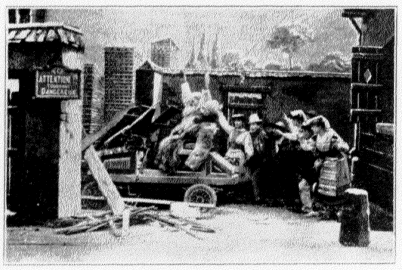


6 THE MEDITERRANEAN COAST

4 Scaling the Alps in an Automobile.—In the following scene one observes the automobile pursuing its way over mountains and valleys, ascending the steepest slopes at full speed, penetrating space in its bounds from the summit of one mountain to the other. Suddenly the vehicle climbs an almost perpendicular

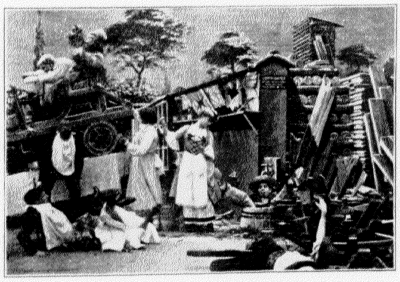
incline, arrives quickly at the crest, makes a double leap of a most dangerous sort, and lands most happily upon its wheels, only to resume its swift journey, all the while the two automobilists remaining rivetted to their seats, preserving a serene and calm demeanor.

5 The Travelers enter Dijon.—Certain cities of France, notably Dijon, still have



7 A DANGEROUS TURN

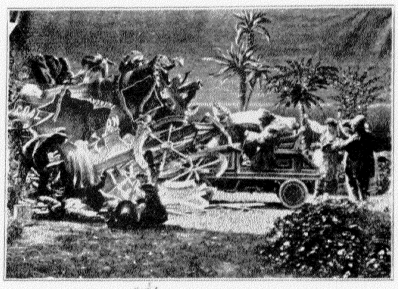
town-dues, where everybody who enters the city is forced to pay fees, in order to have admitted combustibles, no matter whether it be charcoal, wood, petroleum, or gasoline. It is not rare to find that interminable discussions often arise between the officers appointed to collect the revenues, and owners of automobiles, who try to profit from the speed of their machines in attempting to escape from the payment



8 OVER THE CONSERVATORY

of the taxes which they owe, because of the stock of gasoline which they have on board. It is at one of such scenes that the fifth view entertains the spectator. In this view a too zealous officer wishing to stop the machine with his body, is knocked into a thousand pieces by the terrible blow which the rapidly moving automobile deals him.

6 **The Mediterranean Coast.**—In the sixth scene the auto reaches the coast of the Mediterranean. There, too, it pulverizes, it overturns everything, and an unfortunate fruit-woman sees her oranges thrown to the ground and used as missiles by the crowd of promenaders.



9 A SORRY MEETING WITH A WAGON

7 **A Dangerous Turn.**—The seventh scene shows us a dangerous turn of which the auto takes no account, preferring to destroy obstacles rather than to lose any time in navigating about them.

8 **Over the Conservatory.**—In the eighth view the automobile throws in all directions a pile of wood, shatters a conservatory over which it passes, and falls upon

10 THE ARRIVAL AT MONTE CARLO

a table around which several diners are seated; then it leaps to the ground and continues its mad course while it produces a general confusion in its flight.

9 **A Sorry Meeting with a Wagon Filled with Tar.**—Continuing their wild course the travelers have rushed along into the country. They knock against a wagon filled

with tar. The force of the shock creates a terrible explosion, which throws the tar over the spectators who flee away, more or less used up by the catastrophe.

10 **The Arrival at Monte Carlo.**—The tenth and last view shows the magnificent gardens of Monte Carlo, where a bevy of pretty women are waiting for the arrival of the royal traveler and his guide.

Finally the journey is ended. The course has been run in the alloted time, but the speed of the machine is so great, that the king does not succeed in stopping it at the proper time. The auto quickly climbs the stair case of the *tribune of honor* where are gathered all the dignitaries. Upon reaching the top, it makes a prodigious bound backwards, then comes forward again from the tremendous momentum it has acquired and clears away everything in its path.

The king and his companion are acclaimed by all the spectators, and receive their enthusiastic felicitations upon the magnificent exploit which they have just accomplished so brilliantly.

750–752. The Mysterious Island Length, 226 feet..... .....$34.00

Calypso could not console herself over the departure of Ulysses. However, Ulysses comes back for the last time to the island where she dwells, and during his sleep is discovered by the nymphs of the goddess, who determine that he must be kept with her at any cost. She covers him with flowers and causes the most voluptuous airs of a heavenly music to resound. At his awakening, Ulysses strives to pursue Calypso into the interior of a grotto, but he is stayed by the giant hand of the monster Polyphemus, the hideous cyclop with one eye. The latter crawls into the grotto, and with his head toward the opening, he blocks up the entire entrance. The bold Ulysses seizes his spearhook; he smashes in the eye of the giant who disappears. Ulysses then decides to leave this mysterious island, and resists the solicitations of Calypso who succeeds in taking possession of his cloak only.

753–755. Unexpected Fireworks. Length, 200 feet $30.00

As night approaches, a drunkard, belated, can no longer find his way. He falls before the shop of a pyrotechnist and goes to sleep under a gas-jet. There come along some of those fellows who swarm the streets of Paris in the evening, fellows who are fit for nothing and good at anything. At the sight of this belated sleeper the idea comes to them of making sport with him. They force open the door of the pyrotechnist and grab different pieces of fireworks which they place around the hapless sleeper. It is intensely funny to see the leaps and the astonished expressions of the unfortunate fellow when the pieces of fireworks go off around him all at once. Exceedingly comical subject.

756–775. RIP'S DREAM.

Duration of exhibit about 22 minutes.

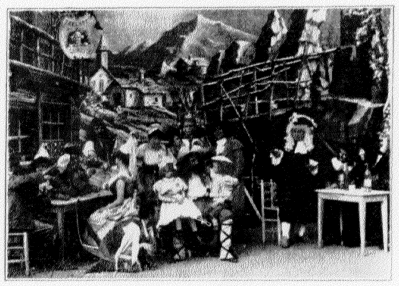
Length, about 1086 feet $163.00

EXTRA for coloring .....net...$215.00

Set of 18 Photographs (5x7)... .....net... $3.00

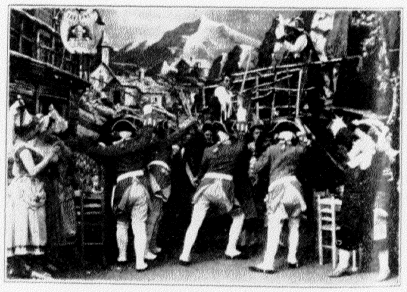
1 **Before the "George the Third Inn."**—The scene shows the inn to the left, with tables neatly arranged, around which some village worthies are discussing local gossip. In the distance the peaks of the lovely Kaatskill Mountains may be seen. The village maidens dance merrily, and their jollity is heightened by the antics of a simpleton clothed in rags. This latter is very fond of Rip and afterwards renders valuable assistance to him when beset with difficulties. The maidens retire and Rip comes down a rustic staircase and takes his seat before the inn. His wife, Dame Van

Winkle, leads out her two pretty children and Rip caresses them while holding them on his knees. As soon as the crowd congregates about Rip to hear his funny stories, the sheriff, Derrick, who has been sitting at another table on the right of the scene calls Rip aside and informs him that he must go to prison if he has not the money to pay his taxes. Rip at first tries to appear perplexed as to how he is going to raise the money, but presently he winks significantly and produces a bag of silver. He is very careful to exact a receipt from the tricky sheriff, who is determined to get Rip out of the way so as to make love to the latter's pretty wife. The sheriff opens the bag and discovers that the pieces are very old and must have been stolen from some treasure. So he calls in the soldiers to carry Rip off to prison. A mêlée follows, and through the intervention of his numerous friends Rip manages to escape and flees to his old haunts—the fastnesses of the mountains.



BEFORE "GEORGE THE THIRD INN"

2 The Pursuit.—Rip first appears upon the scene which is laid among the densely wooded slopes of the mountain side. Hurrying among rocks and entangled underbrush, he makes his way to a secret cave. Hardly has he had the time to hide himself in the cave when the soldiers sent forth in pursuit of him under the leadership of the sheriff advance, keeping step together. As they have lost all trace of him in this locality, they go away in another direction, hoping there to find the object of their quest. In their turn, the friends of Rip, men, women and children, under the guidance of his faithful wife, Dame Van Winkle, after having provided themselves with lanterns, set forth at nightfall to find the fugitive hiding in the forest. They pass and repass at a rapid gait before his hiding-place while calling out for him at the top of their lungs. But Rip does not disclose himself for he supposes that they are anxious to prevent him from pursuing his search for the hidden wealth upon which he counts so much. So he remains quiet.



THE ESCAPE OF RIP

Finally, his friends give up all hope of finding him. They disappear by the tortuous paths of the mountain, calling and running as they go. They are followed by Rip's youngest child, a little tot, carrying in its hands a lantern far larger than its own body. As soon as everybody has gone away, Rip emerges from his vine-covered hiding place and begins to dig again for more money. But, worn out from fatigue occasioned by his rapid flight up the mountain, he throws his pick aside and falls to the ground exhausted. Presently he is fast asleep.

THE PURSUIT INTO THE KAATSKILL MOUNTAINS

3 Rip's Dream.—A cry, "Rip Van Winkle! Rip Van Winkle!" reverberates through the forest. He awakes, lifts up his head, and sees a strange little man in a jerkin, with a keg on his shoulder come bounding down to the path along which Rip is lying. He beckons to Rip, then he helps him up, and after making promises of showing him a larger and richer treasure hidden in another part of the Kaatskill mountains, he leads poor Rip away up the steep and rocky hillsides. As they go along, the gnome occasionally hurls a big ball down the slope. As it crashes down into the valley, the echoing sounds return with such terrific peals that Rip thinks it is the cause of the thunder which is often heard in these regions.

4 The Amphitheatre.—They arrive at a hollow, like a small amphitheatre, surrounded by perpendicular precipices, over the brinks of which impending trees shoot their branches so that one only catches glimpses of the azure sky. The gnome steps into the amphitheatre and begins to turn somersaults, when suddenly he is changed into a huge, grotesque serpent which wriggles about with the most marvelous reality. Rip seizes an axe and chops the serpent into three pieces, but, wonderful to relate, these parts continue to twist about with the same vigor as at first. Rip stands amazed. Presto! the three parts of the snake are transformed into gnomes. They dance wildly for a moment; two dis-

RIP'S DREAM

appear, the third is changed into the original little-man-of-the-mountain who first appeared to Rip in his dream. The latter now grasps hold of the gnome's hand and is borne away to the spot where the pirates' loot lies buried.

5 The Treasure.—The scene which now flashes upon the screen is another part of the mountain, even wilder and rockier than before. The gnome points to crevices in the rocks and Rip rushes to collect the money. But suddenly ghosts dart up from beneath the hoards of silver.

THE HALF MOON" CREW.

6 The "Half Moon" Crew.—They are the crew of the "Half Moon," and Hendrick Hudson himself is the ghost on the central pedestal of rock. At first Rip thinks it all a joke, but when the ghosts become so numerous, he is paralyzed with terror. He crouches down upon a stone in his perplexity, alone in this weird spot. Presently a lovely woman enters with a large drinking-cup and pitcher. She pours out a liquid and presents it to Rip to sip. In his fondness for drink, he drains the bowl and falls almost instantly to the ground, heavy with sleep. While he is closing his eyes, some of the ghosts unveil themselves, thus showing that they are members of the crew of that famous ship, the "Half Moon." They come forward, bend over the sleeper's body and vanish. The potion in the cup proved so strong that the latter lay buried in a death-like slumber for *twenty years.*

TWENTY YEARS AFTER

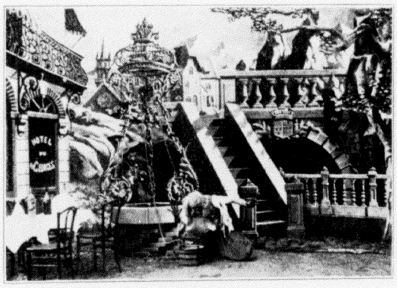
7 Twenty Years After.—This scene shows a densely wooded forest. The trunks stand close together, and the branches are so closely interwoven as to be almost impenetrable. In the foreground, down in one corner, there is a movement among the underbrush, and lo, an aged man with long hair and beard is seen to be in the act of disentangling himself from the leaves and branches which have been accumulating for a score of years. It is Rip. He leans upon his gun which, having rotted, collapses under him. After getting

upon his feet he winds his way out from this lonely forest and seeks the village where his friends, his wife and children are living.

8 Sad Recollections.—He comes down the steps leading to the "George the Third Inn," where he had spent so many idle hours in days of yore, drinking and chatting with men, women and children. He is astonished to find in place of the rickety old wooden bridge a solid one of stone, and that the old inn has become a fine new structure and known as the "George the Third Hotel." The people of the place know him no more, everybody pushes him aside, and when he tries to explain himself he is rebuffed.

RETURN OF RIP

He sees his daughter; she bears such a resemblance to his wife, that he mistakes her for his termagant spouse. In his efforts to embrace her, he is pushed off his feet. He craves for a drink for he is almost dying of thirst. His daughter points to the well—Rip draws a bucket of water, but when he stoops to drink, he starts back at seeing the reflection of an old man in the glassy surface of the liquid. He insists upon talking to people; his story is so strange that he is declared a nuisance and he is thrown out of the place by an impatient crowd.



SAD RECOLLECTIONS

9 'Twas but a Dream.—This scene is exactly the same as number two. Rip is lying asleep by the path where he had fallen from exhaustion just after he had emerged from his cave and had begun to dig for more treasure. "Simple Simon," who was so fond of him, comes down the slope with lantern in hand looking vainly for him. He stumbles over Rip's body in his quest. He shakes Rip and makes him get up. His dream has been so vivid that the spirits still seem to haunt his vision. He draws his mantle to shield his eyes from their baneful gaze, but "Simple Simon" tells him that he has only been dreaming and he is reassured.

10 Home Again! Simon drags him back to the town. His wife and children are overjoyed at his safe return. All embrace him and when Rip says that he had fallen asleep up on the mountain and has had such an awful dream, which showed the results of drunkenness, that he would never again drink another drop of liquor, they shout for joy.

776–779 The Angler's Nightmare, or, a Policeman's Troubles.
Length, 290 feet.....$34.80

A fisherman has taken a comfortable position on the bank of a river; he has thrown his line into the water to see what good fortune awaits him. But the heat is so intense that he becomes drowsy, and finally he is lulled to sleep by the murmur of the gently flowing current of the stream. His rest is disturbed by strange dreams, and as a result of a sudden movement he pitches into the water. A policeman who happens to be passing at this moment rushes to his aid, but the angler has already gained the shore before assistance reaches him, and the latter immediately starts to return to his house to change his clothes. During that time, the policeman, who has jumped into the river, is overtaken by two officers, who arrest him, thinking that he has been bathing in a place where it is forbidden. They lead the poor man away to the station-house without concerning themselves about the fact that he is a representative of the public force.

780–783 Life-Saving Up-to-Date. Length, 304 feet.....$36.48

A dispute takes place between some travelling musicians while they are giving a concert in a courtyard. The Janitor of the house, who mixes himself up in the hubbub which follows, gets pushed into a well. One of the tenants rushes to his aid and he is assisted by others. They strive to pull the man out by a rope let down, but the rope breaks and he falls back to the bottom of the well while his rescuers topple over backwards. They call the firemen to aid the drowning man. There is nothing more comical than the sight of the extraordinary methods employed by these latter for extricating the hapless janitor from his sorry condition. Doctor Deathcheater applies a marvellous treatment,—which had remained a profound secret up to that time—to cause the drowned man to eject the water he had swallowed. He is promptly restored to life, happy at having escaped death so cheaply. This is a good comedy, and a yell from start to finish.

784–785 The Scheming Gamblers' Paradise. Length, 180 feet. .$21.60

Some gamblers have gathered together in a gambling-house to enjoy roulette, faro and poker. They are forewarned of the coming visit of the police, and instantly transform the place into a millinery shop; and, to add to the deception, the women have removed their hats meanwhile. When the police captain enters he is astonished to find, in place of a band of excited players, a well appointed shop in which the women are at work busily making hats or engaged in showing their goods to intending customers. But the captain is bound not to be tricked again by these clever devices, so he retires with the determination to watch very carefully this unsavory house. Hardly has he departed when everything is restored to the former state and the games are renewed with energy. But they are most unexpectedly interrupted by a second visit of the police. There is no time to clear away the outfit, so the men and women gamblers put out the lights and vanish in the darkness. The officers poke their way around the hall, but in the obscurity they run into the furniture and tumble over one another. In this mêlée the captain succeeds in restoring the lights. But when the latter beholds that his much-sought game has escaped, leaving their cards and chips behind, he takes the place of the banker and invites his party to sit down and try their luck against him. A most animated scene follows, with the officers of the law striving to win against the captain of the police. This is one of the most entertaining comedies in our series founded on a true incident.

786–788 The Inventor Crazybrains and his Wonderful Airship.
Length, 197 feet.....$23.64

Overcome from weariness incidental to his prolonged and arduous studies and experiments upon the problem of aerial navigation, an inventor determines to take a rest, for he thinks that he has arrived at the complete solution of a perfect machine for penetrating space. He stretches out and almost instantly closes his eyes. But he is hardly asleep when he thinks that some spirits have shut him up in the net which is to surround his balloon and he is helplessly assisting in the destruction of his plans upon which so many days and nights of labor have been spent, upon the cherished ambition of his life. By degrees he becomes calm. Then he sees his balloon rise into the air with the motor in motion. The machine soars with ease and moves about, complete mistress of the air, while the clouds pass by at a high speed. His overexcited imagination creates strange indistinct forms in his balloon. These forms assume the aspect of women who escape from the apparatus and hover about in the air. A comet with fiery tail passes through space. With horror he sees it approach his balloon charged with inflammable gas. The collision takes place, an explosion ensues. Now nothing remains of that wonderful invention which was to hand his name down to posterity. The imagined noise starts the inventor from his sleep, and he finds himself again in his workshop. But the vision has been so vivid that he actually believes that his apparatus exists no longer. He destroys his plans and his calculations in his delirium. Demoralized and conquered, he throws himself out of the window.

This scene is exceedingly spectacular in the cleverness of strangely weird inventions upon a subject which fascinates many from its possibilities and its dangers. A great film for colored effects.

789–790 A Mix-up in the Gallery. Length, 183 feet.....$22.00

This extraordinary film is one of the most comical ever placed before the public and provokes rounds of laughter. A young bride, accompanied by her spouse, both still in their ceremonial garments—the bride in immaculate white and the groom donned in broadcloth—repair to a photographer to procure a lasting memorial of the wedding day. At the moment of their posture before the camera, the photographer's assistant, mounted on a ladder, slips and falls together with the apparatus to the floor, with the unfortunate couple struggling beneath the avalanche. While extricating themselves from the debris, the camera with its stand is thrown through the window and falls to the street. It is in this street scene where the laughter reaches its maximum. The apparatus strikes a passing pedestrian who succumbs under the blow, and his head goes through the frame of the camera. We see two legs of the tripod, which by their extraordinary movements menace the passersby. During the mirth-making scenes which follow it will suffice to cite the epic "the new toreador," sustained by a policeman struggling with this strange monster which exercises such unexpected usage of its horns.

791–806. CHIMNEY SWEEP.

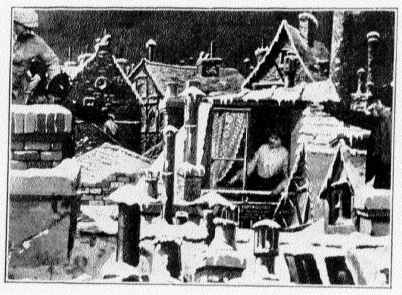
Duration of exhibit about 20 minutes.

Length, about 1000 feet.....Price.....$120.00
EXTRA for coloring..... 200.00
Set of 18 Photographs (5x7).....net..... 3.00

1 The Roofs of Paris.—The snow falls in abundance. Jack the Chimney-sweep, who was kidnapped, pops out of a chimney; his eye meets a fellow-apprentice, who happens to work for another man, emerging from the chimney of a neighboring house. Jack bombards the latter with snowballs and his friend retaliates. An ill-aimed snowball smashes through the window of a house, and immediately the woman tenant appears and calls for Jack's boss who is within. The latter mounts up to the roof and gives his assistant a berating for having wasted his time in play.

2 Lawyer Gabbler's Parlor.—At the back of the parlor there is a fire-place. Jack, threatened by his master, is frightened and re-descends into the room through the flue. He finds himself in the parlor of a worthy attorney, Lawyer

Gabbler, but for the present he is alone. Shortly the employer comes down from the roof and administers to the boy a sound thrashing, in spite of the protestations of the lawyer, his wife and his servant, who, incensed at the man's brutality, have sought to interfere. The chimney-sweep weighs the boy down with his basket and coils of rope and all the other utensils of the trade. The child bends under the load and his master kicks him out. Lawyer Gabbler, choked with rage, threatens the brutal employer, but the latter angrily commands him to mind his own business.



1 THE ROOFS OF PARIS.

3 The Hard Master: The Garret.—Jack arrives, bruised all over, at the garret where he lives with his employer. A big fire is blazing in the huge fire-place and lights the room with weird reflections. The chimney-cleaner beats the boy again and then throws him on his cot. The child sobs while his master goes away, but the former at last succombs to weariness and closes his eyes in rest.

4 The Dream of the Chimney-sweep.—As soon as the boy has found peace in repose, he wanders back to the days of his childhood when he was with his mother in Savoy and he recollects the fairy tales which used to delight him. He sees in a vision the fireplace grow black and cold and in its place there looms up a beautiful sight which he imagines to be a reality.

2 LAWYER GABBLER'S PARLOR

5 The Fairies and Gnomes.—A superb star appears in the fire-place, and upon its branches are supported the *Fairy of Dreams*, strikingly resembling his mother, the *Fairy of Beauty*, and the *Fairy of Riches*. The *Fairy of Dreams* makes emerge from a basket a coachman all bedecked in gold; some gnomes and some lackeys come out of the earth and bring and pile up in the middle of the scene various pieces of furniture. The *Fairy* and her train together with the coachman take their places upon this improvised scaffolding; the gnomes take Jack up from his couch and lay him in the arms of the *Fairy of Dreams*.

6 The Golden Car Drawn by Butterflies.—The dream continues. To Jack's amazement the pile of furniture is transformed gradually into a chariot decorated in the style of Louis XV. most gorgeously. At the command of the *Fairy*, some butterflies draw away the car followed by the fairies and gnomes.

7 The Blue Lake. The Sylphs, the Swimming Maidens and the Fairies of the Air.—Superb decoration representing a large lake. The moon is reflected in the water. In the sky groups of diaphanous fairies pass along, sylphs and other fairies are swimming in the water.

8 The Swan Boat.—The *Fairy of Dreams* and the chimney-sweep cross the lake in a large shell drawn by swans and followed by swimming maidens, whose movements are readily perceptible in the transparent water.

6 THE GOLDEN CAR DRAWN BY BUTTERFLIES.

9 The Wonderful Grotto.—By way of ending their voyage Jack and the *Fairy* come to a grotto all studded with glistening diamonds, they are both seated upon a huge but docile snail. The fairy swings her wand over Jack, overwhelmed with astonishment, and his black and tattered costume becomes a suit of white satin. With another wave of her wand the *Fairy* makes a superb throne out of one of the rocks. The chimney-sweep cannot believe his eyes.

10 The Chimney-Sweep Metamorphosed into a King. The Pages.—Some pages come and go, bringing the royal ornaments. They make Jack put on a fine juste-au-corps, they throw about his neck the royal decorations, they girth about his body a belt to which is attached a costly sword, and they fasten to his shoulders the royal mantle. The *Fairy* takes Jack by the hand and makes him ascend the steps of the throne.

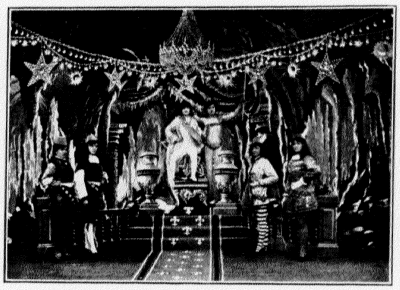
7 THE BLUE LAKE.—THE SWAN BOAT.

11 The Dream Palace: The Ministers.—The *Fairy* again stretches forth her wand and the grotto becomes a grand palace, ablaze with lights. The ministers of justice, of public instruction, of foreign affairs, of finances, of war, and of the navy, solemnly swear to the king their oaths of allegiance.

12 Manoeuvres of the Troops of Dream Country.—At the command of the minister of war, the trumpeters, the drummers, the standard-bearer, and the troops file past the king. The troops perform manoeuvres to the rhythm of martial music. (*English danseuses, the Ping-pongs.*)

13 Grand Coronation Ballet.—The nobles and the people, as a mark of great rejoicing, come and perform various dances in celebration of the coronation. (*Corps de Ballet from the Châtelet Theatre, of Paris, under the personal direction of Mme. Stichel.*)

14 Coronation Ceremony.—Pages bring the sceptre, the crown, and the royal orb, and the *Fairy of Dreams* hands them to Jack. The palace servants bring a palanquin, and obsequiously escort the king thither. The latter composes himself upon it, and then the ministers and all the gathering humbly pay their respects to their sovereign.



11 THE DREAM PALACE.

15 Sad Awakening.—Gradually the dream fades away. The garret reappears. Jack is roughly awakened by his employer. It is 7 a. m.; the chimney-cleaner gives the boy a whack. "Sluggard! not up yet! Get a move on you, for we must be at work!!"

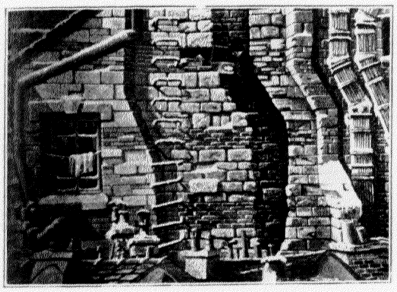
16 To Work! The Inside of the Chimney.—Jack, broken-hearted at having seen the end of his pleasant dream, works sorrowfully in the pit of a chimney. He climbs up with difficulty, making the soot fall by using his scraper. He is almost choked by the pungent dust.

17 The Dream is Realized. Jack Discovers a Treasure.—Suddenly the cleaning-ball is pulled up to the top of the chimney by the cleaner, and in its course it knocks down soot upon the head of Jack and tears away, incidentally, some bricks. The young chimney-sweep reaches the damaged spot and discovers in a hiding-place a box filled with gold and bank-notes. This treasure was hidden away long years ago in troublous times, and the owner has been resting for years in his grave. Jack is, therefore, the legitimate owner of the "wind-fall".

12 MANOEUVRES OF THE TROOPS.

18 Divvy Up!!—But Jack has not counted upon his fierce master. As he climbs out of the chimney, happy in the contemplation of his lucky find, his boss tries to tear

the box out of his hands. The cover alone remains to the cleaner who rolls down to the ground. He tries to follow after Jack, but the tenant, his wife, and his servants jump upon him. The scene degenerates into a veritable scrimmage. Meanwhile Jack has gone far away. The chimney-cleaner succeeds in disengaging himself and darts on in hot pursuit, followed by all the people in the house who try to catch him.



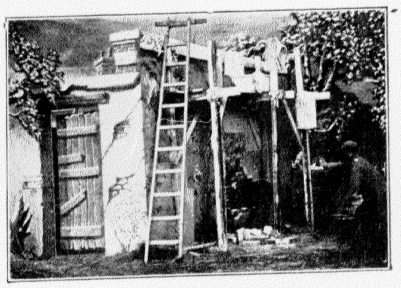
17 JACK DISCOVERS A TREASURE.

19 A Hot Chase.—Jack scampers off at a breakneck pace across the walks of the garden and he is closely followed by his boss. The valet of the house, the cooks, the other servants, in brief, the entire menage bring up the rear.

20 Animated Pursuit.—The pace quickens to a terrific speed. Jack keeps his headway, since his employer has unluckily slipped and made a show of himself by wallowing in the mud.

The people of the neighborhood become excited and swell the number of the crowd who seek to head off the chimney-cleaner.

21 The Escalade.—Jack, in his quest to find a means of escape, spies a pile of boxes and casks up against the wall. In three leaps the urchin clears the wall, for fear has given him strength and speed. His employer scales the wall in turn, and the breathless crowd fly after in the merry chase.



22 THE SCAFFOLDING.

22 The Scaffolding.—Suddenly Jack sees his passage barred by a wall under repair. By good luck a hole in the masonry, just large enough to admit him, gives him a means of escape. His employer is too large to get through it, but he espies a ladder. Quickly he mounts to the scaffolding of the bricklayers and is on the point of leaping

down on the other side when he finds himself forced to repel the attacks of the pursuing mob.

23 The Poultry-House.—The other side of the wall now comes into view. Jack, through the hole, has crawled into a poultry-house. The fowl fly about in fright, while the chimney-sweep seeks an exit from his prison. He flees. In the meantime his employer, in his efforts to get over the wall, most lamentably slips upon the zinc roof of the poultry-house, butting up against it. He falls with a thud into a pit. The solution of filth spurts up on all sides. While the frightened peasants come to his aid, the crowd leaps over the wall. The man is pulled out of the trench covered with slime in the midst of general hilarity.

24 A DRASTIC BATH.

24 A Drastic Bath: The Rinsing.—Four burly young men descry a cask filled with water and open at the top. Seizing the chimney-cleaner, they pitch him in head first, and the water spatters them. The man is pulled out half-drowned and quite disconcerted at his experience.

25 Jack with Riches: Forgiveness.—Some days have passed away. Jack, by great good fortune, happens to return to his family. The chimney-cleaner, after his strenuous bath, has had to take to his bed; he is led by force to his former drudge. He recognizes his wrong and throws himself at the feet of his former apprentice. The latter forgives him and generously shares with him a part of his fortune. Jack is warmly congratulated, and his penitent employer—well, he is led away in a rather rough manner—would say, a little discourteously.

25 FORGIVENESS!

807–809. Professor Do-mi-sol-do. The luny musician.
Length, 225 feet $27.00

Professor Do-mi-sol-do, a doctor of music, who is a little "cracked", is thoroughly absorbed in his studio over some musical compositions. All sorts of ridiculous

adventures come to him through the musical instruments which he makes use of. The music, slide trombone, violin, ophicleide, piano, and even the bass-drum, league themselves against him. The piano among them starts upon a furious jig whirling around him. The doctor is dumbfounded at this infernal phenomena. As the piano falls upon him and bursts into pieces, he is appalled to find himself buried in the debris. The antics of the animated piano produce roars of laughter.

810–812. Old and New Style Conjurers. Length, 240 feet.....$28.80

Excellent subject showing the different methods employed by wizards of conjuring from the very earliest up to the most recent times. There are four scenes with absolutely different tricks in each.

This film is one of the best mystical films ever produced.

813–817. Who Looks, Pays! Length, 350 feet..... ....$42.00

A red hot comic hit in four scenes.

1. The Music Hall.—The first scene shows a music hall with the stage in the background and tables in front. While the various "turns" are enacted, spectators come and go, the chairs that are emptied by one set, being filled by another. At one of the tables in front a man of considerable years takes his place, and he is accompanied by a young and beautiful woman elegantly dressed. Two young men take seats at a neighboring table; one begins to flirt with the lady and he finally succeeds in passing to her a card upon which he has hastilly scratched a few words. The old man who has seen the action, jumps up and slaps the young man; the latter retaliates, and a fight is started. The police are called in to stop the scrimmage, and as a result the two combatants are arrested and carried off to the stationhouse. The companion of hasty young man lavishes his consolations upon the young lady; these two go away together.

2. The Prison.—This scene shows the two combatants in prison. They are thrown with robbers and drunkards who give them a warm reception.

3. The Seconds of the Duel.—On the following morning the prisoners are released from the stationhouse. The young man receives, in his parlor, two friends whom he has asked to second him in a duel, for he expects that the old man will challenge him by sending his supporters to arrange a trial at arms. Indeed, two men come to demand apologies for the insult which the young man committed upon their friend the evening before. A duel is the result. Arrangements are quickly made: the duelists are to use pistols at first, and if no one is injured the sword is then to be resorted to until one is disabled. The meeting is set for the following day at two o'clock.

4. The Duel.—This scene takes place in a forest. The duelists enter, each followed by his two assistants and a doctor. The distance is measured off, and the two adversaries fire at the word from the referee. Alas, it is the doctors who are hit. Wounded about the hips, they rush off holding their hands upon the injured parts with the terrified expression of one who has been kicked—in pain, but not in danger of death.

The pistols are loaded a second time. And this time, the heads of the two first supporters receive the bullets and are blown to pieces. Finally the duelists take up their swords. The two remaining seconds catch a glimpse of the advancing police, and they make tracks for a place of safety, leaving the combatants to fight it out alone. The guardians of the law interpose, but each is pierced by a sword and impalled to a tree, hard and fast. With their weapons out of use, the duelists shake hands, appalled at the frightful casualties of the combat—two physicians wounded, two seconds killed, two policemen pinned to the trunks of trees!—All onlookers.

818–820. The Tramp and the Mattress Makers. Length, 246 feet...$29.52

A party of mattress makers, a man and two women, are shown at work, outdoors, engaged at that trade. After working some time, they get cold and go into a café to get drinks to warm up. While they are inside, a tramp, who happens to pass there and who also is very cold, sees the mattress and creeps within to warm up. While he

is reposing inside, the mattress makers come out and continue their work of sewing up the mattress, which they had left undone. They have completed the work of sewing the mattress on the outside, and proceed to sew the centre part of it. While busily sticking their needles through the center part they unknowingly pierce the tramp, who had been in the mattress. He raises a rumpus while in the mattress and sticks his feet out through an unsewed part. The mattress makers become frightened and run away, people passing by are also frightened and think it is the evil one.

With the mattress over him he walks into a café, where a number of people are drinking. They are all frightened and run out. A policeman tries to arrest him, but he falls down and the tramp gets out of the mattress, covers the policeman with it and piles on tables, chairs and partitions. He then appropriates several bottles of good liquor and is seen drinking to his delight.—This film will make a horse laugh!

821–823. The Hilarious Posters. Length, 200 feet.....$24.00

This is a comical film showing a big sign on which are posters of several lines of trade. Among them are those of china dishes, liquors, corsets, paint, meat, face powder, kerosene and theatres. On all these posters are depicted pictures of men and women, illustrating the different trades. A man passes by and happens to look at these posters and is surprised by the change from illustrations to live people. Two policemen, passing by, try to arrest all the personages, but are thwarted in their efforts by the sign, on which the posters were pasted, being thrown upon them. An iron fence is then shown, behind which are seen the real people who are represented in the posters. The policemen and the onlooker try to catch them, but they all manage to escape.

IMPORTANT.

NOTE. Three beautiful lithographs depicting the dramatic sensation **A DESPERATE CRIME,** has been made by the DONALDSON LITHOGRAPHING CO., of Newport, Ky. An excellent half-sheet has also been made by HENNEGAN & CO., of Cincinnati, O.

824–838. A DESPERATE CRIME. Length, 1,000 feet.. .....$120.00

Duration of exhibit about 20 minutes.

EXTRA for coloring. 200.00

Set of 18 Photographs (5x7)..... 3.00

1 Nightfall.—This drama is unfortunately real and we are going to give a faithful and exact reproduction of it in all its details. The first scene takes place in the courtyard of a farmhouse, just at the close of day. The gateway leading to the highway is closed, and the farmhands spurred on by the farmer's wife are hurrying their labors to an end. The little daughter of the farmer is running around trying to assist the laborers, but her tiny hands, unused to work, are of little avail. Darkness has crept on, the day's work is done, and each one withdraws to take his well-deserved rest.

2 Reconnoitering.—Four bandits, their faces covered with black masks, enter the yard by scaling the gate and they examine the place with the intention of robbing it. Between the boards of the half rotten shutters upon the windows of the living-room, they observe the farmer's wife putting her child to sleep.

3 The Farmer's Return.—At a command from the leader, who has heard some noise on the highway, the four robbers sneak out of sight. It is the farmer returning from market, bringing back in a bag the receipts from his sales. The farmer, in the moonlight, accompanied by his wife, who came out to greet him, returns to the house, while his men put the horse in the stable and push away the carriage. Just when one of the hostlers passes by the leader of the robbers concealed behind the curb of a well, the latter jumps out and gags him before the poor fellow has time to call for help; with the aid of his confederates he throws the man to the bottom of the well. Then seeing everything in the house is quiet, they begin their bloody work by breaking open the door and window.

4 The Interior of the Cottage.—At the right of the scene one may see two beds, placed one above the other like bunks on ships; these beds are very common in certain country districts of France. In one the farmer is sleeping, and in the other the hostler. The wife was working at her spinning-wheel, but she has now dozed to sleep. Peace reigns where sleep has overcome all. A feeble light is burning.

3 THE FARMER'S RETURN

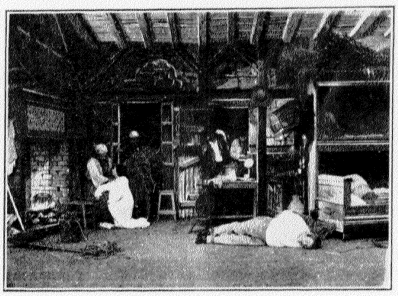
5 The Triple Murder. The robbers enter by the door and window. They then gag the woman and bind her firmly to a chair placed by the window. A ray of moonlight lights up her terrified countenance. The farmer awakes at the din, he leaps out of bed. He sees his dwelling invaded, his wife bound. He immediately seizes his hunting gun, suspended at the head of his bed, but before he has had time to use it, he is disarmed, bound, thrown brutally upon the floor and rendered helpless. A man servant and a maid, attracted by his cries, rush boldly to his aid, but both die victims of their devotion, stabbed by the assassins.

6 The Torturers.—The bandits then return to the farmer. They threaten him with their revolvers and daggers, while demanding of him the place where he keeps his money concealed. The farmer persistently refuses to speak. They drag him before the fireplace and stir up the smouldering embers. They burn his feet before the eyes of his terrified wife, who is helpless and an unwilling spectator of the cruel proceedings. In spite of the atrocious sufferings, which he has to endure, the farmer utters not a word. Although his will is stronger than pain, physical agony triumphs and he faints away, without divulging the secret.

5 THE TRIPLE MURDER

7 The Robbery.—The plunderers are furious at having been foiled in their operations. One proposes to burn the feet of the woman, because she is not as strong as her husband and cannot endure so great torture as he. But the chief is more cruel than the others; he orders the child, who is asleep in the next room to be brought, so that they may burn her feet. The strong maternal affection will force her to give way under the tortures of the little girl and to divulge the hiding place of their savings. This treatment is effective, for at the moment when fire is about to be applied to the feet of her daughter, the mother by superhuman efforts frees her arm and points distressfully to the large vase over the fireplace, which contains the money. The robbers triumph. They hurriedly gather up the booty, while the little girl throws

herself into the arms of her mother and helps her get free of the cords which bind her. Laden with the money, the rogues start to escape, but just as the leader goes by the window the woman, with a sudden dash tears the black mask from his face, thus disclosing the features of the villainous chief. Mad with rage at having his face exposed, the latter immediately takes measures to avenge himself in a terrible way and to annihilate those who could accuse him and bear witness against him.



6 THE TORTURERS

8 The House on Fire!—With the assistance of his accomplices, he heaps up things that make a quick, hot fire—straw, wood, and fagots. They are piled up at every exit, and then the conflagration is started. Huge clouds of smoke foreshadow it's work of destruction.

9 The Alarm.—The glare of the conflagration attracts the people of the neighborhood. They take in the hapless mother who with the help of her little daughter has been able to extricate herself, and who has fled through the flames with the child in her arms. The robbers escape, bearing away their loot, while the house falls in, burrying in ashes and charred wood the bodies of the farmer and his faithful and courageous servants.

10 The Robbers' Den.—The following scene transports us to the den of the robbers—it is in an abandoned quarry, where they are in hiding. Some are counting the rewards of their thefts, others are drinking, and still others are gambling away their money. A dispute arises between two of the gamblers; daggers glisten, and blood is about to flow, nothwithstanding the intervention of their friends, when the chief of the brigands appears, followed by his companions. He announces that the police are right upon their tracks, and that within a few minutes their abode will be discovered and invaded.

8 THE HOUSE ON FIRE

11 Tracked by the Police.—Doors and windows fly into pieces from the shots fired by the police. The armed force appears on the scene, while the brigands are trying to hide in a subterranean cavern everything that would compromise them.

12 The Battle with the Outlaws.—At their refusal to surrender, a terrific struggle ensues. Whatever is at hand is used as a weapon of combat. Very soon members of both sides fall dead. One of the robbers reels over with his head split to pieces by a terrific blow of an axe, which remains firmly imbedded in his skull.

13 The Pursuit in the Quarry.—The leader of the robbers, accompanied by three or four men—all that remains of the gang—manages to escape. The police follow in hot pursuit, for they have determined to capture the gang dead or alive. By one of the openings of the old quarry the robbers dart out, followed by the police in hot pursuit.

12 THE BATTLE WITH THE OUTLAWS

14 In the Mountain.—The robbers have reached the fastnesses of the mountains, but they have diminished in number to only two, one of whom is the chief. He displays wonderful powers of strength, skill and agility, in his extraordinary efforts to elude his pursuers.

15 The Capture of the Archfiend.—Finally the chief makes his appearance from behind a hut. He is alone, and thinks that he has succeeded in gaining his liberty. He is not even wounded. He makes gestures of defiance and victory. He has put off the scent the spirited pack that was on his track. But suddenly he is surrounded, seized, bound and fettered. In spite of desperate efforts and mad rage he is taken. Now he has got to render account of his unbridled doings to the courts of law.

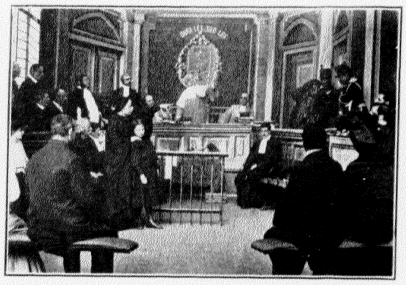
16 The Great Court-room Scene.—Several weeks have passed. The day for the beginning of the trial has arrived. We see the Supreme Court in session. The solemn judges arrayed in robes of state, hear the facts of the case. The State first presents its side, and then the attorney for defense argues for his client. There are no witnesses to be found except the farmer's wife, and she having become raving mad, has beeen put in an asylum. Acquittal for the bandit seems absolutely certain!

15 CAPTURE OF THE ARCHFIEND

17 The Accusation.—The prosecutor once more enumerates the charges of which the robber stands accused, and he demands the introduction of witnesses, who desire to be heard.

18 The Sensational Witnesses. "'Tis He!!"—A woman, dressed in deep mourning, with a heavy veil over her face, enters the hall of justice. The prisoner leans forward and anxiously gazes upon this apparition, so gloomy and so ominous in aspect, fearful that he is about to combat with truth and inevitable condemnation. At the command of the chief justice the woman raises her veil and the robber in despair recognizes the farmer's wife. She points with a tragic gesture to him

and denounces him as the perpetrator of all the terrible crimes of which he is accused. The dismay of the villain is complete when the sergeant leads in the little girl to identify him. In terror she flees to her mother, and, while in the arms of the latter, she points to the cringing bandit as the murderer of her father and the ary of their home.



16 THE GREAT COURT-ROOM SCENE

19 The Verdict.—After the sitting has been interrupted by these sensational bits of testimony, the jury withdraws to deliberate upon the case. Within an exceedingly brief period they file back and announce to the court that they have agreed upon a verdict of guilt—murder in the first degree.

20 The Sentence.—After the announcement from the jury, the judge passes sentence which according to law is death by the guillotine. The condemned becomes defiant and struggles with the guards when they start to lead him away.

21 The Cell.—Two months have passed since the trial. We now see the prisoner asleep in his cell, tossing restlessly upon his cot.

22 A Night of Terror.—Every night his sleep is disturbed by horrible dreams. He sees again and again the spectres of his victims. The recollections of his crimes harrow him, and the thoughts of the punishment which awaits him produce gloomy forebodings. He seems to see the guillotine stretching forth its red, sinister arms to grasp him. He awakes haggard, covered with sweat, dazed, trembling from fever and fear. He hopes that the petition which he has addressed to the President will be favorably acted upon. This thought consoles him and he falls asleep.

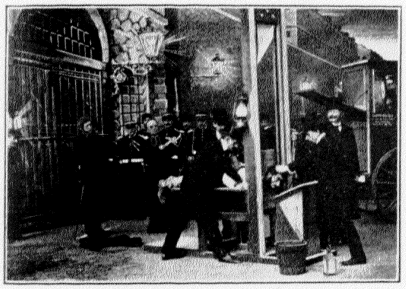
23 REJECTION OF THE PETITION

23 The Rejection of the Petition.—When he is sound asleep, a man enters his cell, and with a slight tap on his shoulder awakens him. It is the warden who has come to inform him that the hour of expiation has come. He exhorts the condemned to have courage. Several persons enter; they are accompanied by a priest, who offers to him the consolation of religion. It is announced to him that his petition has been rejected. The executioner with his assistants overcome his resistance, and bind him with fetters. The gloomy procession starts on its way to the court-yard, where the execution is to take place.

24 Morning in the Courtyard.—The first rays of dawn appear on the horizon. By the uncertain light of a smoky lantern, the assistants of the executioner set up the

direful machine, which is soon to rid society of so undesirable and bloodthirsty an individual.

25 The Guillotine.—The servant of the law, who carries out its mandates stands by, cold and impassive, watching the setting up of the apparatus. He gives occasional orders to the men, when they do not work to his satisfaction and finally he tests the machine to assure himself that it works perfectly. The fatal hour has come. The executioner rings and disappears within the prison.

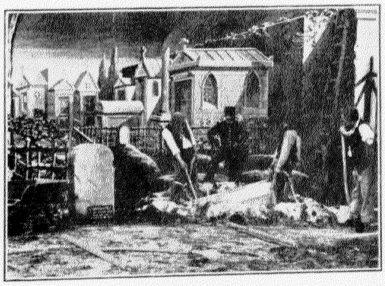


27 THE EXECUTION

26 The Last Resistance. The door of the prison opens again. The priest first appears, walking backwards before the condemned, thus concealing from the latter the sight of the guillotine. The robber and murderer, attended by guards, advances slowly and with difficulty. At the moment when the priest moves aside, the wretch sees the instrument of death and shudders frightfully. He makes a last effort to escape, but in vain.

27 The Execution.—The body is quickly tied to the plank. The board swings in its place and the neck is placed in the frame under the knife. The executioner pulls the lever and down slides the knife, severing the head from the body. It falls into the basket. Justice has at last been done! The basket containing the remains of the criminal is put into a wagon and hurried off to the graveyard.

28 The Cemetery of the Executed.—In a corner of the cemetery two grave-diggers under the superintendence of a sexton are just finishing the excavation of a trench, which is to contain the remains of the murderer, who has just expiated his crimes.



28 THE CEMETERY OF THE EXECUTED

29 Three Feet Under Ground.—A coffin is brought in and the body is placed in its final resting place without the presence of a friend, without a wreath, without a single flower and without a souvenir of any sort.

30 The Nameless Grave.
While those who have borne in the body withdraw the grave-diggers throw earth upon the coffin and fill up the grave. At the head of the grave they set up a plain stone, with no name or inscription, thus blotting out to future generations the existence of all traces of this bandit's career. Law and justice are above crime and disorder and in the foregoing scenes we have truthfully represented the punishment for **"A DESPERATE CRIME!"**

839–840. Punch and Judy. Length, 140 feet.....$16.80

Upon the left side of the scene the spectator perceives a small cabinet for a Punch-and-Judy show; there are arranged in front some well-behaved boys and girls who are patiently waiting for the curtain to be drawn aside. The performance begins, and the marionettes delight the children with their antics. They start to beat one another with sticks, and in their excitement they leap out of the box on to the floor in front, meanwhile becoming living midgets without letting up on their scrapping. The manager of the show comes out from behind the curtains and strives passionately to beat back his marionettes into their places where they ought to have remained. But they push the impresario aside and suddenly become the size of natural men. Then they rush at him with redoubled blows, and finally hurry away. Afterwards the children pommel the unfortunate director and bury him in confetti.

841–843. A Spiritualist Meeting. Length, 250 feet $30.00

This view has been admirably conceived and executed. It is the proceedings of a spiritualist séance. A table whirls around, spirits appear and disappear, and other marvelous feats savoring of the supernatural are performed. The spirits are made to appear in an absolutely new way so that the presentation of this scene cannot fail to astonish the beholders.

844–845. A Roadside Inn. Length, 230 feet $27.60

This film is destined to be as great a success as the celebrated "*Inn Where no Man Rests*," for it is equally as original and as funny.

The setting is divided into two parts: that on the left is the landing of a hotel staircase from which ascends a flight of stairs leading to the rooms of the guests; on the right, is one of these bedrooms. At the moment when the view begins, a traveler who has ascended in order to go to bed, is trying to put his key into the lock of a room which is not his own. He tumbles back and forth from door to door in his endeavor to get into the right room, and he finally succeeds, but not without some timely assistance from obliging guests. He goes to bed at once, but he becomes indisposed and is forced to get up and leave the room. This is precisely the opportunity which the others have been waiting for in order to play a good trick upon him. During his absence, with the greatest possible haste, they rig up a dummy out of a bolster. They put a cotton cap on the head of it and lay it in the bed of the absent lodger. The latter presently returns and starts to get into bed, but just at this moment the fellows who are hidden above the canopy, pull the strings which are fastened to the dummy and it immediately rises up and terrifies the unfortunate guest. There then follows an irresistibly comical scene in which the guests come to the rescue of the drunken traveller, and, finally, toss him in a blanket until he bursts.

846–848. Soap Bubbles. Length, 230 feet.....$27.60

This charming view is a little marvel of mystery. It is a cure for sore eyes to see the soap bubbles, made by the personage in the scene, rise up and transform themselves, in mid-air, into living beings. Most marvelous of all is the way in which the soap-bubble maker is changed into a huge bubble which gradually ascends, much to the bewilderment of the assistants in the scene. This is positively one of the most mysterious of mysterious views.

849-865 THE MERRY FROLICS OF SATAN.

Duration of exhibit about 22 minutes. Length, 1,050 feet...$126.00
ADDITIONAL for coloring 210.00
Set of 18 Photographs (5x7) 3.00

1 The Workshop of the Engineer.—The engineer, William Crackford, is in his workshop surrounded by the models of innumerable inventions: automobiles, balloon-cars, submarines and locomotives. He is absorbed in seeking new means of rapid transit to break the record in a trip around the world. He is in the act of designing the model of a new machine which he firmly believes will enable him to attain the unheard-of speed of four hundred miles per hour.

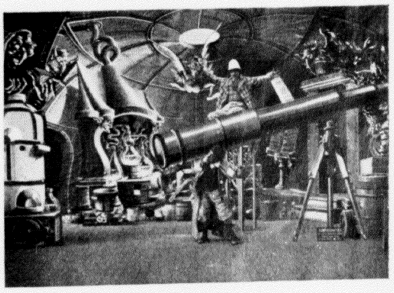
2 The Messenger from Pluto.—He is suddenly interrupted by the arrival of a crafty personage who presents himself as the emissary of a celebrated alchemist who hopes that he may induce Crackford into purchasing a wonderful talisman whereby he may encircle the globe in an hour and he may choose, for the alchemist has heard of Crackford as being "daft" over rapid transit. "Leave alone your ridiculous machines and follow me to my master." Crackford allows himself to be tempted and follows with his servant John.

3 The Laboratory of Satan.—Kaulsbach introduces the engineer and his servant into an extraordinary laboratory. They gaze in deep bewilderment at the weird objects which surround them. The emissary goes to seek his master, the renowned alchemist, whose power knows no limits.

4 The Bewitched Furniture.—The engineer and his servant who are seated one upon a chair and the other upon a cask, begin to experience strange sensations. Crackford's chair stretches out to an enormous height and bears him away to the cupola whilst the cask suddenly disappears beneath the floor. Suddenly everything in the laboratory becomes animated: enormous boots emerging from the wall strike unmercifully the hapless servant, and the hand with huge telescopes balance, and, suddenly lengthening out, overwhelm him. The two men begin to experience true fear. The alchemist enters and laughs at their fear. With a gesture he brings down from the ceiling Crackford who has been clinging desperately to his mighty chair, and having informed himself of their desires announces that he will gratify their wishes. Comical entry of laboratory boys; the alchemist brings a mortar in which he makes, with a fantastical mixture, the pills of enchantment.

2 THE MESSENGER FROM PLUTO.

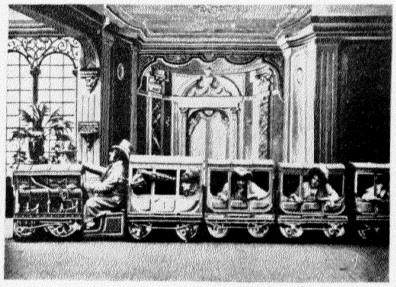
5 The Imps at Work.—The laboratory boys are no other than the seven cardinal sins. At the alchemist's command, they pound in the mortar the philters, whilst Satan mumbles over some weird incantations.



3 THE LABORATORY OF SATAN.

6 The Pills of Enchantment.—Satan, arming himself with a huge spoon, extracts from the mortar his magical composition, and transforms it into large pills. Crackford and John would like to touch them, to examine them, but the alchemist deters them from doing so. Satan seizes a pill, and in order to show their power he throws it upon the floor. The pill bursts, and in a cloud there appears a lovely fairy. Crackford, dazzled by her beauty, advances to kiss her hand, but she is changed into a monster, hideous

to behold. Satan announces that, in throwing each pill to the ground, Crackford will be able to gratify any desire whatsoever. The latter, in his enthusiasm, would like to pay for the pills, but Satan declines to accept any fee, he merely asks for his signature. Crackford, believing that he has only signed a receipt, does not read the contents of the paper which has been presented to him, but, alas, he has sold his soul to the devil. Crackford and John go out, carrying their precious pills. The demon and the seven cardinal sins resume their true shapes, and Satan orders his imps to pursue unremittingly the rash Crackford who has delivered himself to him. Satan rejoices at his success.

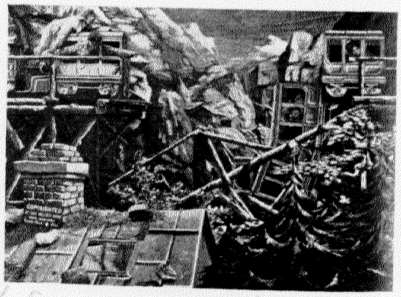


10 THE GRAND TRUNK RAILWAY.

7 The Power of the Pills Demonstrated.—Crackford, followed by John, returns to his home. All his family are seated at the table. Anxious to see the power of the pills, he throws one of them upon the floor to test them.

8 The Nested Trunks.—The pill bursts and a trunk appears into view; from this trunk two servants leap out. The latter pull out from the first a second trunk, and from this new trunk there emerge two other servants. The manoeuvre is repeated rapidly so that in almost an instant the dining-room is full of servants and trunks. These servants pile the trunks around the room.

9 A Novel Packing-Up.—Before Crackford and his family have time to stop it, the servants take down pictures and clocks, and in a twinkling all the furniture is piled into the trunks. The wife, her daughter, Crackford himself and his servant are likewise shut up with their furniture.



12 THE WRECK.

10 The Grand Trunk Railway.—The servants line the trunks up one behind the other, and presently a train appears. The first trunk becomes a locomotive, and one sees in the coaches, through the windows, the engineer and his family comfortably installed. John is changed to an engineer and occupies the seat in the locomotive. The train whistles and departs. As soon as it has disappeared, Satan reappears. At his

approach, the liveries of the servants vanish, and all resume their demoniacal forms. Satan, followed by his infernal servitors, returns to the lower regions.

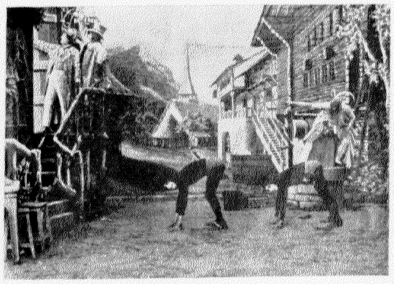
11 The Ravine in the Alps.—The train after an exceedingly rapid voyage arrives in the Alps, above a deep ravine through which flows a roaring torrent; a rustic bridge spans the gap of the valley.

14 THE VILLAGE SQUARE.

12 The Wreck of the Grand Trunk Railway.—The bridge is worm-eaten so that at the moment when the train reaches the centre, the beams fall with a crash and that part of the train carrying the Crackford family is hurled into the abyss. The locomotive and the car containing the Englishman have miraculously remained upon the bridge which has withstood the load.

13 Nothing Stops Them.—John leaps down from the locomotive so as to aid his ill-fated employers, but Crackford is determined to continue his journey and not to be delayed by attempting to make a rescue. The locomotive and the single coach speed on their way.

14 The Hotel Courtyard.—The train arrives in the middle of a village square where there are hosts of drinkers, washwomen, and tenders of geese, the train makes a sensational entry.

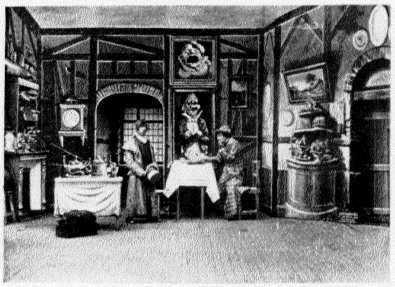


15 THE DISEMBARKING.

15 The Disembarking.—The travellers come out of the train. The locomotive and the car become trunks again and are carried off by the porters. The inn-keeper overwhelms his new guests with exaggerated courtesy and shows them into the dining-room. Both are hungry. As soon as they enter, Satan, who appears in the role of innkeeper, resumes his form and brings out of a well demons to torment his victims. Henceforth they will never be able to eat during the entire voyage.

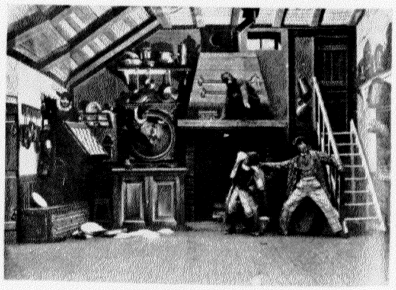
16 The Enchanted Dining-Room.—We see our travellers enter the dining-

room but there numerous surprises await them. They sit down at a table; the table vanishes through the wall; the guests go toward another table laden with food; the chairs fold up and disappear beneath the floor, the victuals vanish, and there follows a hurried pursuit, but the food flees before them; platters, plates, fruits, and cakes fall upside down. Two demons make their appearance and dart in pursuit of Crackford and John.



16 THE ENCHANTED DINING-ROOM.

17 The Demoniac Soirée in the Kitchen.—Then they make their way into the kitchen. A large table is surrounded by cooks, servants, waiters, etc.—not a place vacant. Our famished travellers are refused access to the table. Suddenly some apes appear, overturn dishes, bottles, chairs, and everybody flees; the way is clear, so Crackford and John advance to obtain something to eat, for the tureen full of soup has remained upon the table. They relish the repast in advance, but they have not counted upon their persecutors being present. The fiends leap upon the table and crash the tureen down upon Crackford's head. The tablecloth disappears under the table and the table itself soars away to the ceiling. When Crackford succeeds in ridding himself of his cumbersome coiffure, they are assailed by apes and demons who pursue them with energy and pommel them. The fiendish characters traverse walls, buffets, staircases, mantelpiece, etc., tumbling over every obstacle in their way while performing astonishing acrobatic feats. All these imps finally disappear beneath the floor, then our heroes are pursued by the scullions and pastrycooks; the latter also drive Crackford and John away.

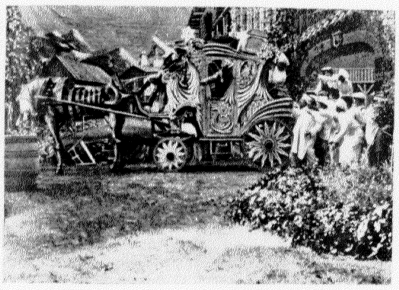


17 THE KITCHEN.

18 The Stage-Coach.—Just as our heroes rush out of the kitchen, the two unfortunates behold in the square an empty stage-coach. The driver is asleep on his seat; John leaps upon him, throws him down from the vehicle, and whips up the horse so as to fly away from the village with his master who has climbed inside. They ask only to leave the accursed place, but Satan

reappears through a cask in which he shuts up the driver who has not yet recovered from his surprise.

19 The "Skidoo" Horse.—With a majestic wave of his hand, Satan transforms the living horse into a mythological monster. The coach becomes an extraordinary carriage composed of stars and comets. John lashes the horse with his whip, but it makes no attempt to move.

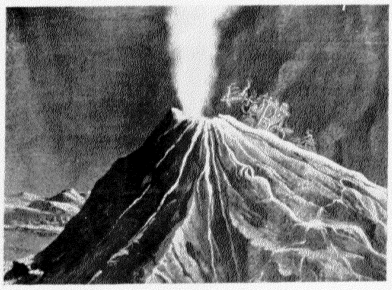


19 THE "SKIDOO" HORSE.

20 Satan's Auto.—At this moment, Satan reappearing in an automobile, bumps into the strange carriage with such a shock that he knocks over the "skidoo" horse so that its legs point up in the air and its head hangs down. The unfortunate beast lashes the air furiously with its legs and the grotesque vehicle starts on pushing the disabled horse which cannot right itself.

21 Mt. Vesuvius in Eruption.—The equipage and the auto ascend the slopes of Mt. Vesuvius which unrolls itself gradually as the travellers advance, reaching the crater at the precise moment when an eruption is about to take place. The first explosion sends the astral carriage and its occupants whizzing into the clouds whilst the automobile of Satan goes rapidly down the crater to bear him to his abode.

22 The Fantastical Aerial Trip.—After they have arrived among the clouds, the disabled horse has become righted upon its legs. The emaciated animal, animated by its contact with the infernal fire, starts on its way dragging the chariot through the clouds at a good rate of speed. The coachman John, while passing close to a star, seizes and lights his pipe with it; Crackford grabs a body in the shape of a crescent and bites into it with hunger.

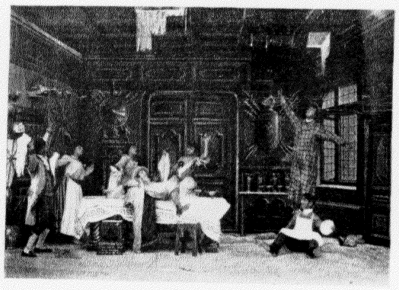


21 MOUNT VESUVIUS.

23 The Living Stars.—Now begins a fascinating and comical procession of stars, meteors, comets, etc., which become animated as the chariot goes by. Saturn in his planet, appears successively. Then enormous living heads become visible in the heavens much to the delight and bewilderment of the voyagers. The speed of the

carriage slackens, the horse stops, after some vigorous applications of the whip, the horse starts on again rather sulkily but not until it has given some very comical kicks; it springs forward at a rapid gait.

24 A Storm of Fire.—Suddenly a violent storm bursts forth, tongues of fire fall promiscuously, sparks strike the faces of the travellers; Crackford opens his umbrella to protect himself; an enormous ball of fire, whirling around, darts flames into John's face, as he lifts his hands to protect himself he lets fall the reins, and thereat the horse's head drops down suddenly dragging the equipage after it.



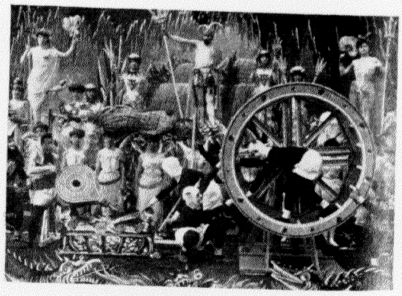
27 THROUGH FLOORS.

25 A Break-Up in the Sky.—A shock is felt, the carriage falls apart and descends through space. Now one sees the clouds rise with great speed while trunks, valises, horse and carriage tumble topsy-turvy.

26 The Parachute. Return to Earth.—John comes down to earth head first. Crackford is more fortunate, for he, by the aid of his opened umbrella, descends slowly.

27 Through Roofs and Floors.—In a superb dining-room where several servants are busy setting a table, suddenly the ceiling breaks open in two places, and Crackford and John fall through; the latter, upon the table, breaking the dishes, and the former upon the floor.

28 The Fatal Reckoning.—Crackford gets up undismayed and thinks only of reviving himself. The cover is laid, and he will be able to eat at last. But just when he tastes the delicious flavor of the soup, the table suddenly opens and Satan comes out to the horror of the engineer. The demon shows him the contract which he has signed.



30 SATAN'S TURNSPIT.

29 The Descent to the Inferno.—In spite of his protestations, Crackford is seized by his legs and thrown into the earth head foremost. Satan accompanies his victim to Tartarus. One sees them descend into a bizzare country at the bottom of which flows a river of fire, the Styx. Demons come forth from every region to receive the new arrival.

30 Satan's Turnspit.—The demons bring an immense turnspit adjusted with a large wheel; Crackford is placed on the spit and roasted amid *The Merry Frolics of Satan.*

871-873. A Seaside Flirtation. Length, 238 feet $28.56

A young lady in a bathing suit enters a bath house situated on a beach near a seaside restaurant, and while she is there a young *bon vivant* comes along and intimates a very keen desire to know the young lady who had just entered the bath house. He sits down at one of the tables nearby and orders pen and paper. While he is absorbed in writing an apparently very affectionate note, the lady calls her husband, who is in another one of the small bath rooms and explains to him quickly that he is to change rooms with her. This is quickly done, and soon the young flirt has his note ready. He tries to slip it in at the top of the door, and begins to explore for an opening where he can insert it. He finally bends down with the intention of slipping it under the door. The husband, who is inside, now pokes his head out and drops the contents of a large water pitcher over the person of the kneeling young dude, who, becoming very much excited, upsets the little bath house. It falls upon a group of diners close at hand and they indignantly seize him, lock him into the little shelter house, together with all the chairs and tables they can pile in. They lift it high into the air, and the poor fellow inside gets a severe shaking up. They only stop when he drops out, a sorry looking sight; but as a grand finale the cook comes upon the scene and empties the contents of a bag of flour over the unfortunate Lothario. Now the young woman who is the cause of his folly and incidental discomfiture comes out of the dressing room in her street costume and she joins all assembled in mocking the would-be gallant in his pitiable plight.

874-876. The Mysterious Retort. Length, 200 feet..... .....$24.00

A chemist, after consulting his books, decides that he is on the road to a new, great discovery. He places a large retort filled with water over a fire in his laboratory, and orders his assistant to ply the bellows energetically until told to cease. The chemist seats himself in a chair, waiting for the water to boil. While reposing at ease he dozes off and finally falls asleep, and has a wonderful dream. From a small door in the furnace upon which the retort rests there issues a large green reptile, with crocodile-like head, and when this has dragged its entire length into the room it turns mysteriously into an imp. This emissary of the devil, after frolicking around the laboratory, places a large magnifying glass before the chemist, and causes him to look through it at the retort, which now grows to tremendous proportions. In it there suddenly appears an enormous spider's web, but instead of the spider there is seen in the centre a huge, grimacing human face, which soon vanishes. The chemist gazes on stupefied; and as he does, there issues from the boiling water within the now gigantic retort the figure of Ceres bearing the cornucopia of plenty, from which she pours forth gold, while the bubbles of the boiling water can be seen at her feet. The chemist extends his arms toward her, but she disappears. Suddenly the steam begins to issue from the retort, and large crystal drops fall from the spout into a receptacle near by; when there is no more water left, there rises from the distillation an ethereal, transparent human form, which ascends in the air, disappearing as misteriously at it came. Now the retort which was placed over the fire explodes from lack of attention, and the chemist awakes from his dream. His assistants rush to his aid, but the strain of the vision and the effects of his search for knowledge have been too much, and he falls to the ground. Now the oven bursts into a flare of fire, in the centre, of which sits enthroned the devil's messenger, who descends majestically from his seat and places his foot triumphantly on the chest of the prostrate chemist.

877-887. THE WITCH. Length, 820 feet $98.40

Duration of exhibit about 15 minutes.

EXTRA for coloring..... ..... 164.00

Set of 12 Photographs (5x7)..... ..... 2.00

I. THE TROUBADOUR AND THE PALMIST.

1 The Witch's Den.—In a gloomy tower of a tumble-down old castle a witch has taken up her abode. Surrounded by her retorts and books, she makes her customary incantations and starts to prepare poisons, philters and charms which she sells, at fabulous prices, to the various patrons who seek her wisdom and her baleful influence.

2 The Troubadour.—A young and beautiful Lothaire is the last survivor of a family of valiant knights who, because of long periods of fighting in many lands, have wasted their fortune. His only heritage is a guitar, and his purse is empty. He is too proud to stoop to manual labor, so he [illegible] leading a gay and careless life in wandering about from castle to castle, paying for his board and lodging by composing verses complimentary to his hosts or by singing ballads which celebrate the charm of love and the power of beauty.

3 The Palmist.—Since his wanderings have brought him to the abode of the witch,

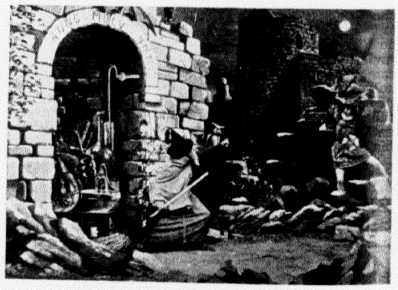
he determines to have a peep into the future so as to know what fortune awaits him. The old hag examines thoughtfully and carefully the lines of his left hand and predicts for him the acquisition of great riches. It is not riches that he wishes to know of, it is love. When she has examined more closely the markings of his hand, she announces to him that he will be loved by a beautiful young girl who is now imprisoned in a cold, damp dungeon of her father's castle, who has locked her up so as to appropriate her inheritance. It is predicted that this lovely girl will only love and marry the man who rescues her from captivity. In undertaking to liberate her he will have to expose himself to terrible dangers which will probably cost him his life. The troubadour, although he has not a single penny of ready money, evinces no embarrassment; he accordingly requests the fortune-teller to show him the portrait of this unfortunate maiden so that he may be sure of his quest, and he promises to pay well for the rendering of such valuable services.

4 THE PORTRAIT

II. HIS FUTURE WIFE AND THE CHARM.

4 The Portrait.—Two deformed dwarfs, summoned by the sorceress, bring a frame; and, after a few passes by the old woman, there gradually appears the likeness of a charming girl fastened in a pillory. Then the vision slowly vanishes. Meanwhile, an ardent passion for this entrancing lady has sprung up in the breast of the troubadour and has kindled a keen enthusiasm to rescue her from her bondage and to marry her.

5 The Four-Leaf Clover.—He begs the witch to give him a charm which will overcome all obstacles, and thus enable him to succeed in reaching the object of his desires. The sorceress grants his request by handing over to him a four-leaf clover which possesses a marvellous power, but she does not deliver it until he has first made a heavy payment for it.



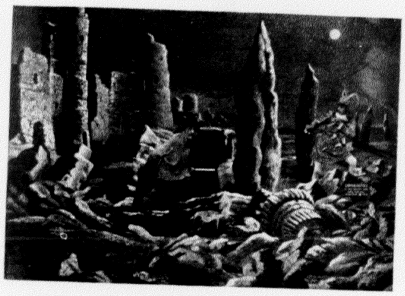
8 THE PURSUIT

6 A Clever Ruse.—When pay is demanded, the troubadour seems at first perplexed for his purse is empty. But while the old woman is looking through some of her books a clever idea occurs to him. He runs to the door, stoops down, and quickly fills his purse with sand; then, with a noble and dignified gesture, he gives to the witch his bulging purse in payment for the four-leaf clover. She is caught by the trick. She clutches her recompense with joy for the purse is heavy, and the coveted clover is so trifling to her. The young man rushes away with all speed fearing the rage of the sorceress when she should learn of the trick perpetrated upon her.

7 The Dagger of Fate.—The troubadour has hardly left the den, when the old woman is seized by a desire to examine the gold in the purse. She accordingly opens

it, but to her dismay she finds it stuffed with sand. Bursting into a furious rage and vowing eternal vegeance on her late guest, she immediately takes a brazier, lights a fire in it, and plunges the point of a dagger among the flames, and while doing so, she enchants it so it will fly of its own accord, while spurting out infernal fires to the one against whom it is aimed and thus do bloody work. Armed with this formidable weapon she dashes out in hot pursuit of the escaping Lothaire.

8 The Pursuit.—Once outside the tower, the troubadour takes measures to rid himself of the witch. So when she appears, he topples over upon her huge masses of rocks, and she succumbs beneath them, but only momentarily, for through her allegiance to the infernal spirits she is endowed with extraordinary powers, and they enable her to get from under the debris. She seizes her broom on which she rides to witches' vigils and starts in search of Lothaire, more and more determined to avenge herself upon him.

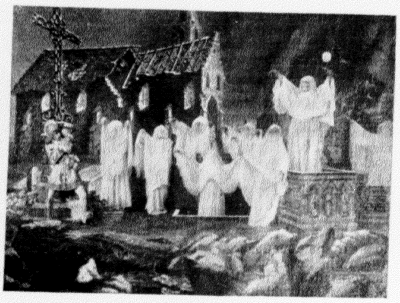


9 THE DRUID SACRED STONES

9 The Druid Sacred Stones.—In his rapid course the young man traverses an arid space over which are scattered, far and wide, huge monoliths which the ancient Druids erected for their religious rites. The witch quickens her pace and is soon close upon him, astride her broomstick.

III. THE WITCH CAUSES TROUBLE.

10 The Graveyard.—He reaches the cemetery. As he passes before a huge cross which looms up over the tombs, he recalls the dangers to which he is about to expose himself; and he sinks upon his knees before it to pray for the aid of the Most High in his perilous undertaking.



11 THE PHANTOMS

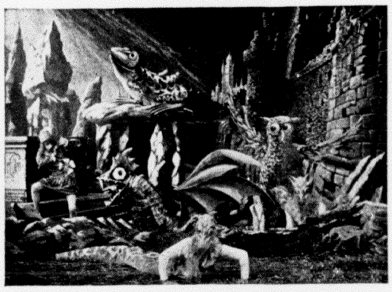
11 The Phantoms.—While he is at prayer, the tombs open, and out of their chambers there emerge shadowy phantoms which rise up and seek to bar his passage. But he lifts his magic four-leaf clover, and, at its appearance, the phantoms fade away into nothingness. The old witch, following behind, fumes more and more at the power which she has been cheated into giving over to Lothaire.

IV. THE HELP OF HIS ANCESTORS.

12 The Castle Dungeon.—Finally, after a thousand dangers have been safely avoided, the troubadour reaches the walls of the castle where she whom he is so ardently seeking is incarcerated. A large moat separates him from the grim tower in which the lovely princess languishes, bound to the walls of her narrow and dimly-lighted cell. One can see high up the small opening through which she receives air.

The place is deserted. There is, in sight, a tomb which contains the mortal remains of the founder of the family and the builder of the castle now so badly dilapidated. Nearby is a Druid altar where the knights' ancestors in bygone days performed the mysterious rites of their barbaric religion.

13 The Weird Reptiles.—The young man hastily rushes to plunge into the moat, but he shrinks back in horror. The approaches are all guarded by terrible monsters which the witch has sent before him. They do not fear the talisman, nor does it possess any power over them. A gigantic toad, an enormous owl with moving eyes, a dragon with a huge mouth bristling with teeth and vomiting fire and flames, and serpents crawling around him and threatening him with their fangs, advance upon him en masse to devour him.

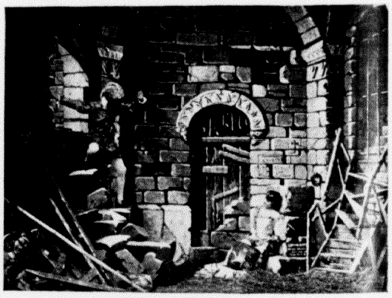


13 THE WEIRD REPTILES

14 The Druid Priest.—At the moment when he seems to be at the point of perishing under the attacks of these hideous monsters, a Druid appears upon the top of the rude altar, holding in one hand the golden sickle with which he cuts the sacred mistletoe from the oak, and holding in the other a branch of the venerated plant.

15 The Mistletoe.—He gives the mistletoe to Lothaire and tells him to use it against the monsters. As he holds it up, they stop, crouch, and cower beneath its divine influence, for it is vested with a power superior to that which has animated them. One by one they slink out of sight.

16 The Knight and the Sacred Sword.—But Lothaire is without weapons to combat the new dangers which await him in his descent into the moat and in his scaling of the walls of the dungeon. His ancestors have no intention of abandoning him when he is so near to the attainment of his longed-for goal. The top-stone of the sarcophagus which is in sight suddenly lifts itself, and out of the coffin a knight in full armor appears. The knight presents to the troubadour a sacred sword which was used in the crusades against the Moslems and which was always known to bring victory to the bearer who trusted in its power.

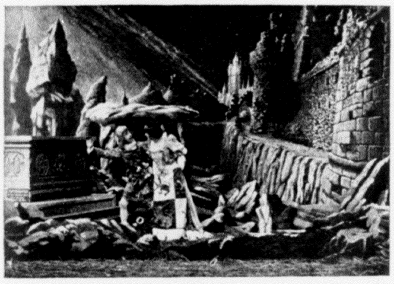


18 THE CELL AND THE RESCUE

17 The Ascent of the Walls.—The troubadour, with his sword between his teeth, goes down into the ditch which surrounds the castle, and then starts upon his perilous ascent up the crumbling and loose stones to the cell where his future wife is imprisoned, while the knight slowly descends into his tomb and while the Druid priest keeps back with his sickle the hateful witch who would like to prevent Lothaire from reaching the unfortunate prisoner.

V. THE ORIGINAL OF THE PICTURE.

18 The Cell and the Rescue.—The young man climbs up the wall and through the narrow aperture of the wall into the prisoner's cell. He rushes up to the fascinating maiden and breaks the chains which bind her. He wonders with anxiety how he is going to bear away the young lady. He knows that they cannot go back the way he came, for the passage is too dangerous for a woman, and, besides, the old witch is outside making the ascent herself.



20 THE ESCAPE

19 The Deliverance.—Love and imminent danger redouble the strength of Lothaire. Seizing a beam which happens to be lying on the floor he batters at the rusty door and forces it open wide enough to pass through. The two escape together. Presently the old witch comes in through the window only to find the cell empty. Furious at having been outwitted and outstripped in flight, she straddles her broom and darts through the window out into the air.

20 The Escape.—The troubadour and the fair prisoner grope their way among the passages of the old castle until they find an exit. When once in the open air, they flee as rapidly as they can from the accursed spot.

21 The Witch Riding the Broom.—But the witch has vowed to wreak her vengeance upon the troubadour no matter what the cost may be. Astride her broom, she darts through the air seeking to catch up with the fugitives who have stolen the march upon her. Her presence among the clouds causes the elements to burst forth with fury. Amid terrific peals of thunder and blinding flashes of lightning she pursues.

VI. UNITED IN HAPPINESS.

22 The Beautiful Lake.—The fugitives have reached the borders of an entrancing lake whose blue waters are silvered with the rays of the rising moon. Upon a rock overlooking the placid surface the happy pair sit in peace planning for the future; they think that they have been fortunate to elude the pursuit of the revengeful old witch.

25 THE BLESSING

23 The Witch's Death.—Alas, their peace is of but short duration. The sorceress has caught up with them at last, and in the pale shadows of the trees, she advances with the enchanted dagger raised aloft. She is just on the point of hurling it at the object of her hatred and thus end his mortal career when the Druid appears upon the scene. He snatches the fatal weapon from her hands, and with a stroke of the broom-

stick he sends her into the waters of the lake where she is to lie buried forever. With a splash she sinks out of sight.

24 The End of a Dwarf.—One of her gnomes who was accustomed to accompany her is attracted by her cries and rushes to her aid. He is just on the point of hurling an axe at the Druid when the latter takes the enchanted dagger and aims it at the dwarf. Emitting sparks and flames it darts forward and pierces the heart of the witch's servant.

25 The Blessing.—The young people realize that they have nothing more to fear. So they fall upon their knees before their rescuer. The Druid holds his hands over them and invokes the protection of heaven for their remaining years.

26 The Nuptial Kiss. — Delivered of their hated enemy, the troubadour and his fair fiance swear an eternal affection. With tenderness and love, they exchange the kiss of betrothal.

888–905. ROBERT MACAIRE AND BERTRAND.

Duration of exhibit about 22 minutes.

Length, 1,060 feet.....$127.20

ADDITIONAL for coloring 212.00

SCENES

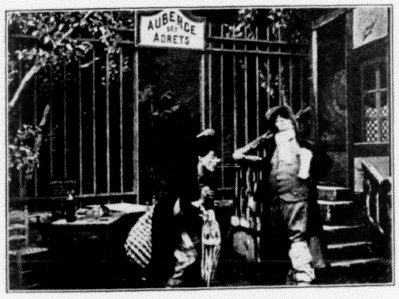
1. The Sneak-Thieves' Inn.
2. The International Bank.
3. The Interior of the Bank.
4. Behind the Scenes.
5. The Costume Room.
6. A Statue as an Accomplice.
7. The Railway Station.
8. A Small Way-Station.
9. A Terrific Earthquake.
10. The Market-Place.
11. Hurled Into the Clouds.
12. Planted on the Roofs.
13. The Police Always on the Trail.
14. Foiled Again.
15. Played Out.
16. The Farm.
17. The Murder of the Dummy.
18. The Death of the Two Heroes.
19. Resurrection.
20. The Balloon.
21. The Kidnaping of a "Cop."
22. The Start.
23. In the Air.
24. The Balloon-Car.
25. The Column of the Bastille.

1 The Sneak-Thieves' Inn.—Robert Macaire and his faithful pal, Bertrand, have been resting for a few minutes in a small restaurant. From the attractive menu they have ordered, after much hesitation, a nickel's worth of cheese and a bottle of wine. After their modest repast they are temporarily left alone, so they take a "sneak," carrying off everything on the table including the cloth.

The waitress discovers their theft, and gives the alarm. Immediately four policemen rush in, and as soon as they find out what has happened they dart off in pursuit of the thieves. Thus begins an intensely spirited chase, full of thrilling incidents and amusing situations.

2 The International Bank.—Hotly pursued by the officers, the two fellows arrive in front of the main entrance of the International Bank. To force the doors and enter the place is only a bit of a pastime for them; and the police follow immediately thereafter and invade the bank.

3 The Interior of the Bank.—Hardly have our heroes entered the offices of the bank when they attack the massive vaults. The strong door is opened and the sacks of gold pass from their snug berth into the capacious pockets of the two miscreants. They hear a noise, and then take to flight through a transom, but manage, however, to empty the vaults before escaping. What remains of the sacks Robert Macaire hastily throws to Bertrand. The police arrive just in time to behold Robert Macaire's foot disappearing through the window; they rush on through the same opening.



1 THE SNEAK-THIEVES' INN

4 Behind the Scenes.—Peculiarly, the window through which the criminals have escaped opens upon the stage of a theatre, behind the scenes. They arrive in the midst of a performance. A trap-door is near them and they vanish. When the police come in, they butt against the sceneshifters who are busily at work. They all tumble over one another and are generally mixed up in the scenery. The police finally find the trap-door and disappear.

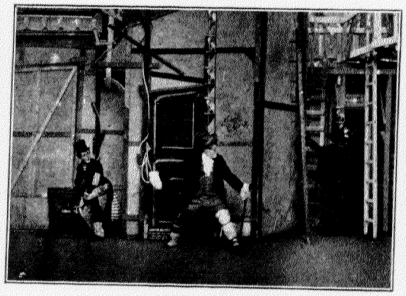
5 The Costume Room.—The place where Robert Macaire and Bertrand have landed is the room where the costumes of the actors are kept. An inspiration comes to them. They quickly remove their clothes and put on some suits which disguise them as tourists.

1 THE BEGINNING OF THE CHASE

6 A Statue as an Accomplice.—Then they cross a garden and hide their own clothes behind a statue, and here they hope to return at some future date when the police are not so busy.

7 The Railway Station.—A train enters the station where many passengers are gathered. The porters with baggage bump against the excited travellers so that

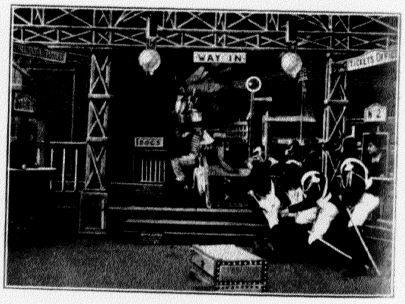
confusion reigns generally. Just as the train is about to draw out from the platform, Robert Macaire and Bertrand put in their appearance. It seems to be too late; they are going to miss the train and be captured by the police. No, they dart forward, they grab hold of the last car and hang on for dear life. As the train moves away the police show up; they gaze at the outgoing cars in disgust and bewilderment. But their determination to run down these bold thieves is as great as the desire of the latter to escape arrest. So the officers charter a special locomotive without any coach attached in order that they may have the greatest possible speed; they mount the engine hobby-horse fashion and start on as fast as the machine can carry them.



4 BEHIND THE SCENES

8 A Small Way-Station.—The train pulls up before a small station in the country. As the men have no tickets nor money, they have a struggle with the employees of the company when they alight. They finally extricate themselves and get out. The police, on their special locomotive, come in immediately afterwards. In revenge, the station hands point out the direction in which the criminals have fled, and thus the merry chase is resumed.

9 A Terrific Earthquake.—Robert Macaire and Bertrand reach the square of the village just as the first effects from an earthquake are felt. They hide under a stairway while the pursuing officers have bricks, tiles and blinds toppled upon their heads. The latter move on in a wrong direction; they begin to show the effects from fatigue of this furious chase.



7 THE RAILWAY STATION

10 The Market-Place.—The terrible convulsions from the earthquake continue. Market baskets are tipped over; the walls of buildings oscillate; the steeple of the church falls with a crash amidst the excited populace who take refuge in flight.

11 Hurled into the Clouds.—Just as the thieves are forced to desert the house where they have hidden themselves, a deafening explosion takes place. Both are hurled with dazzling rapidity into the air.

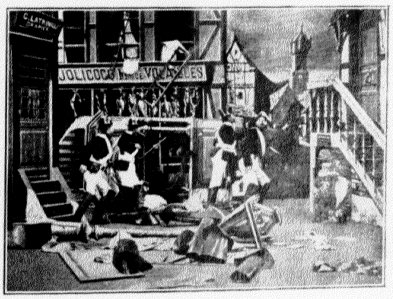
12 Planted on the Roofs.—On, on they go above the surface of the earth. They grab hold of buildings and trees in their course, but so great is the force of their velocity that nothing can hold them. But finally a chimney-top resists their impetus, and they cling to it with encircling arms while they rest their feet upon the roof.

13 The Police Always on the Trail.—Meanwhile the police have also been projected into the air. In spite of the rage of the elements, they remain faithful to their duty and keep up their pursuit.

8 THE SHERLOCKS HOBBY-HORSEING

14 Foiled Again.—Robert Macaire and Bertrand have succeeded in finding the stairway of the house against which they had been hurled. They rush out of the building, hotly pursued by the tenants. At this moment, the police unfortunately tumble from the sky right upon the enraged occupants of the house as they emerge from the doorway, chasing the sprightly thieves. A rough-and-tumble encounter follows, enlivened by some ludicrous episodes.

15 Played Out!—Robert Macaire and Bertrand have got back to the statue where they had hidden their clothes, which they find all intact. They pick them up and go away. The pursuers now put in an appearance. They lose track of the objects of their quest. With tired heads, tongues hanging out of their mouths, drops of sweat on hands and faces, and dragging their feet, these baffled officers decide to return to their barracks and "face the music." They confess that they have been outwitted.



9 A TERRIFIC EARTHQUAKE

16 The Farm.—At last worn out from exertion, Robert Macaire and Bertrand having eluded the police, reach a farmyard where they hope that they will have a little time for rest. They lie down in the straw of the grange and doze off. Their pursuers arrive, in turn, at this hospitable house; one of these latter removes his hat and cloak and hangs it upon a rack, and then he rejoins his comrades.

17 The Murder of the Dummy.—Bertrand awakes, and in the darkness mistakes the hat and cloak upon the rack for one of his late pursuers. Fortifying himself, he clutches his knife; with fixed eyes he advances toward his supposed enemy and punctures him with dagger thrusts.

18 The Death of the Two Heroes.—Robert Macaire and the police have been attracted by the noise, and all make their appearance. An officer fires his gun, Robert Macaire falls. A blow from a sabre finishes Bertrand who, whirling around, falls across the body of his pal. It was necessary to use force to secure these thieves, yet the police could not help shedding a tear over the bodies of the two knaves who had put up such a lively chase.

10 THE MARKET PLACE

19 Resurrection.—Hardly have the officers retired when Robert Macaire and Bertrand get up. They were not wounded by the police; they fell and feigned death as a ruse. They burst out in laughter and run away before the astonished eyes of the chief officer who has returned to make a report of the proceedings. And thus the chase is renewed.

20 The Balloon.—In their flight, the two friends run across a balloon which is already inflated. The car is held down to the earth by bags of ballast. It is ready to ascend into the airy regions of the clouds.

21 The Kidnaping of a "Cop."—The two pals jump into the car and throw out, with impetuous haste, the ballast. As the balloon is lightened it starts to rise majestically. Alas, the chief of police has reached the spot meanwhile. He makes an effort to seize the guide-rope. In the confusion, the anchor of the balloon catches onto one of its flukes the cross-belts of the latter's uniform. His weight holds back the car, yet he remains suspended.

14 FOILED AGAIN

22 The Start.—But after throwing out a few more sacks of ballast, the balloon begins to rise bearing away its three occupants, one of whom is most unwillingly in a very critical situation.

23 In the Air.—The rope on the anchor is broken. The chief has been precipitated to the ground much more quickly than he ascended. Now the two fugitives, free and happy, sail along through the air while making gestures of defiance and derision at the diminishing officers of the law.

24 The Car.—Upon the ground, the police watch the car float away bearing their enemies. They perceive the column of the Bastille, a very high monument, and toward that the airship is moving. Suddenly the thought prompts them to rush to it and climb the 375 steps which lead to its summit, and thereby capture the balloon if by any chance it should sail near them.

25 The Column of the Bastille.—But, alas, their last hope is shattered! Just when these faithful minions of the law, after terrific efforts, reach the summit and get out on the platform of the monument, a rope dangling from the car comes within range. They seize it, but they are deluged with sand from the remaining bags of ballast, and the police are constrained most reluctantly to let go of the rope, for their eyes are blinded and smart most atrociously.

906-908 A Mischievous Sketch. Length, 243 feet.....$29.16

An easel appears, and soon after a canvas "walks" up from the floor of its own accord and takes its place on the easel. Now an artist's portfolio is seen, it opens up and different parts of a sketch which are enclosed therein mysteriously fly from it upon the canvas until finally all the parts resemble the image of a man. When completed the picture becomes animated and comes down upon the ground and engages in some merry antics with its own skeleton which shortly after is changed into a lady. After frolicking around for an interval the man is changed to a sketch on the canvas; then it begins to dismember itself, one portion at the time. After all the parts of the sketch are in the portfolio, it folds itself up; then the animated person appears from some mysterious source and carries off the portfolio in which his own image is enclosed.

909-911 Rogues' Tricks. Length, 265 feet.....$31.80

After breaking a glass, two burglars enter a room through a window, and becoming alarmed, apparently, at the sound of footsteps, hide themselves in a wardrobe, closing the two large doors behind them. A man enters the room, and seeing something is amiss, begins a search of the house. Under chairs and tables he searches, finally coming to the clothes' closet. He opens one of the doors but it appears empty, the two rogues having taken refuge behind the other door. He now throws that one open, but the hidden thieves have been quick to jump behind the first one again, by which they succeed in avoiding discovery. While the man is searching another part of the room they make their way out of it when his back is turned. They tiptoe to a door which leads to the bathroom, in which the bathtub is covered with a large wooden lid. This they lift and, jumping into the tub, let it down again. The man meanwhile, apparently satisfied that his suspicion was the result of a mere fancy, now comes into the bathroom for a dip after having instructed the glaser to replace the broken window pane. He turns on the hot water, when suddenly the lid seems to spring into the air of its own accord, and through the clouds of vapor he sees two human heads, which pop out from the tub. He jumps on the large wooden lid with the intention of keeping the burglars in the bath; the burglars trying to release themselves lift the lid and the old gentleman is upset and finds himself in the steaming water. The two rogues escape from the bathroom, closely followed by the old man who is now armed with a rifle. The rogues again conceal themselves behind the wardrobe in the first room. The old gentleman, mistaking the female servant and the glaser for the rogues, shoots at the girl, wounding her. The burglars in the meantime hearing the old man standing in front of the wardrobe, upset it upon him and make their escape.

912-924 UNDER THE SEAS. Length, 930 feet $111.60

Duration of exhibit about 18 minutes.

ADDITIONAL for coloring..... 186.00

1 The Fisherman's Cottage.—A wretched interior in the middle of which is a mean cot; furniture in a dilapidated state is scattered over the room, and nets, fish-lines and ropes are hung up on the walls. It is the dwelling of the fisherman Ives who has gone out with his companions to fish.

2 Return from the Sea.—Ives comes back from his work accompanied by his friends, old sea-wolves, sturdy and brave. They bring the outfit and the catch in a tub which they set down at the foot of the bed. The trip has been fruitful, so they

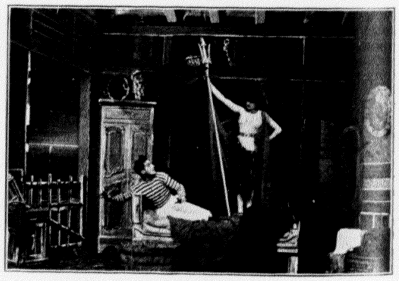
propose to Ives that he go out with them and have a jollification. But as he is considerably exhausted from his labor, he refuses and prepares to go to sleep. The other fishermen go away while deriding him for his unsociability: they make for a saloon, and Ives throws himself upon his bed without taking the time to undress. He is played out, and quickly falls into a deep sleep.

1 THE FISHERMAN'S COTTAGE

3 A Restless Sleep: The Dream.—After a few moments he begins to dream. His rest is troubled, and he becomes more and more agitated upon his cot. Gradually we are going to be spectators of his dream.

4 The Sea Nymph.—A vague image is formed above his bed; it gradually becomes more and more distinct until the figure is sharply defined. Then Ives in astonishment beholds the *Fairy of the Ocean*. He rubs his eyes and pinches himself to see if he is asleep. But no, he is perfectly awake. The nymph summons the fisherman to arise and follow her. Amazed at the apparition and powerless to resist, he gets up and follows her out of his hut.

5 The Port of Departure.—The nymph conducts the fisherman to a port unknown to him. There, in the water, with the hood and the upper part in sight, lies the submarine—a strange craft which has just made its appearance in these parts. Some people come in to watch the departure of the craft.



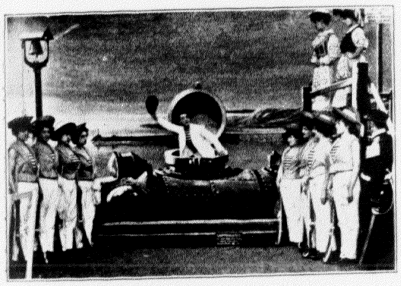
4 THE SEA NYMPH

6 Military Honors.—Sailors in arms march around and salute their new commander.

7 Lieutenant in Command!—A cabin-boy brings the uniform and the cap of an officer in command, and presents them to the bewildered fisherman. The nymph announces to him his rank and his responsibility as offier in charge of the boat. Ives can scarcely believe his eyes while admiring the lace on his coat. The chief of the detachment renders him honor to his great stupefaction. Convinced at last that all which is taking place is reality, Ives determines to assume responsibilities; he puts on his uniform and busies himself with his duties.

8 Going Aboard!—As soon as he has received from the officer of the sailors the necessary explanation, the crowd wishes Ives *bon voyage*, and the party go on board.

9 The Departure of the Submarine.—The detachment of marines withdraw, and the submarine submerges itself in the waves. The curious crowd tries to follow its evolutions in the transparent water.



7 LIEUTENANT IN COMMAND

10 Deeper and Deeper.—The submarine with great speed plunges into the abysses of the ocean.

11 The Algae of the Sea.—Very soon wonderful algae appear, and so dense are the enormous fronds that the boat makes progress with difficulty. Finally it disappears altogether in the strange vegetation of the ocean bottom. We shall encounter the submarine later.

12 The Wrecks.—One now beholds the hulks of wrecks which strew the ocean floor. By a series of clever transformations, views of the depths of the sea are disclosed, fascinating in originality.

13 Entrancing Grottoes.—Through beautiful caves we are now escorted. These grottoes are bewildering in shape and decoration.

14 Giant Shellfish—After this series of transformations, the ocean floor is again disclosed. It is now covered with shells of huge proportions. Gradually these shells open one after the other.

9 THE DEPARTURE OF THE SUBMARINE

15 The Awakening of the Sea Nymphs.—The shells contain lovely sea nymphs who seem to awaken from their dreams after the shells open. Presently naiads come and seek the divinities of the sea to get the beautiful dwellers of these strange abodes to join them in a frolic.

16 Marine Monsters.—Huge fish of picturesque varieties such as sea-urchins medusas, and whales, now swim back and forth among the nymphs, floating up and down the scene.

17 The Queen of the Starfish.—A colossal starfish emerges from the sands of the bottom and ascends to the top of the tableau. Imperceptibly the background becomes the wall of a splendid grotto.

18 The Sirens.—Little by little the starfish is changed into a huge ornamental star, and on its branches are gracefully posed creatures, which are half woman, half fish. Their tails are wound around the points of the star.

17 THE QUEEN OF THE STARFISH

19 The Naiads.—A grand ballet danced by the Corps de Ballet of the "châtelet" under the direction of Mme. Stichel. Ravishing naiads enter from every direction, and in front of the star they perform several dances. Meanwhile, a violent agitation of the water above their heads takes place. The dancers are terrified and flee.

20 The Shipwreck of the Submarine.—The eddying was produced by the submarine in which we have just left Ives the fisherman. The inexperienced officer has run into a rock and his wrecked boat settles down lamentably. A large hole in the hull sends forth huge air bubbles which ascend to the surface whilst living fish swim away in every direction.

21 Crabs and Monstrous Fish.—Ives, astonished at the sudden stop of the boat, appears at a manhole. Before his dazzled eyes, there pass by fish and strangely fantastical living things. He perceives some belated naiads running away from the sight of the submarine. He leaves the boat from the breach in her side and soon engages in a struggle with monstrous fish and mighty crabs. He flees away thinking that this dream of his is all a reality.

21 CRABS AND MONSTROUS FISH

22 Submarine Caverns.—The fisherman traverses vast caverns peopled with extraordinary beings. He is surprised at such unusual sights and his natural curiosity forces him to examine at close range the objects which surround him.

23 Anemones and Corals.—He observes some strange sea flowers and strives to smell of them, but a mysterious phenomenon takes place as soon as he approaches

them, the flowers which are alive lengthen out unmeasurably. He would like to examine some clumps of coral; but as he stands near, the branches surround his head and imprison him. He succeeds in disengaging himself, and, disgusted with the aquatic world, he seeks a passage to the surface. But, alas, he finds none!

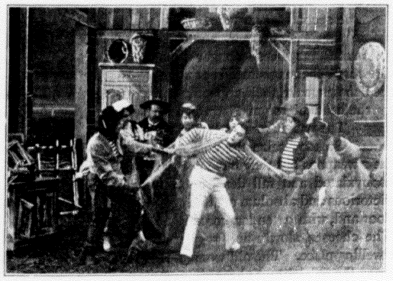
27 ENTANGLED IN A NET

24 The Sea Horses.—Suddenly he glances at a number of sea horses that are swimming up to the surface. He says to himself, if he can only grab hold of one and mount it he may be able to reach the shore again. He succeeds in seizing one and mounts upon its back, but the fish is too powerful and throws him off. He tumbles down to the bottom while the fish quickly swims away to distant parts.

25 The Fishes' Revenge.—Just at this moment some large fish enraged at finding an intruder in their midst swim up to him and try to devour him. Poor Ives is indeed frightened for he does not know where to conceal himself.

26 The Octopus.—An enormous octopus now enters upon the scene and seizes with its tentacles the unfortunate fisherman. He struggles with the monster, and as fast as he frees himself, the creature follows after.

27 Entangled in a Net.—And another experience awaits Ives. In retaliation for all the fish he has drawn from the sea in his net, some marine divinities in their turn succeed in imprisoning him in the meshes of a net which they bring.



30 THE END OF THE NIGHTMARE

28 The Vicious Sponge.—The goddesses push the fisherman so that he falls head first into a big hollow sponge which immediately closes in upon him leaving only his legs free. He kicks furiously in his efforts to free himself from his painful situation.

29 Awake!—The nightmare draws to its end. Suffocated, he awakes struggling with himself, for the celebrated sponge exists only in his brain. Ives has simply fallen from his bed head first into the tub which his friends brought into his room during the first scene: it is only in his own nets and lines that he is struggling for freedom.

30 The End of the Nightmare.—The fisherman's friends come back and find him in this ridiculous situation. They go out and call in the people of the village, and in the midst of general hilarity they extricate him from his ludicrous predicament. Ives confesses that the drinks are on him when all is explained and understood. So he invites everybody present to adjourn to a neighboring café and clink the glasses at his expense. All's well that ends well.

925-928 The Skipping Cheeses. Length, 280 feet..... .....$33.60

The first part of this exceedingly comical view takes place in a surface car. The passengers are seated in their respective places, some reading, some chatting, and others gazing at the scenes which the moving car unfolds to them as it passes along the street. Suddenly the wheels cease to turn, the car stops, and a new personage gets aboard: it is a cheese-woman. Her clothes are hidden by the traditional white apron and sleeves. She carries on her arm a huge basket containing her merchandise. Way down at the end of the car, she takes possession of the only seat, and she puts her basket down in front of her. The odor from her wares is so strong that it penetrates the entire car making the place almost unbearable. The passengers look at one another with annoyance and suspicion, wondering who may be the cause of so much discomfort. One looks at the soles of his shoes, another accuses a child whom a nurse holds in her arms: the nurse furious that her baby should be suspected makes an investigation which proves that their suspicions are groundless. At last, all is discovered—the cheeses are the cause of all the odor. The conductor stops his car and requests the cheese-monger to get out. She flatly refuses to budge an inch: she has paid for her seat, and it is up to those who are not satisfied to move or clear out. The police are called; they enter the car, and with the aid of the conductor they eject her, but not without a lively resistance on her part. All the passengers follow after her while she is being taken to the police station. The cheeses, being greatly interested in the result of the proceedings, leap out of the basket in which they were placed and dart in pursuit of their owner.

The second scene takes place in the police station. The cheese-monger is led before the magistrate by some officers. While the travelers are expressing their grievances, the cheese-monger constantly interrupts the complainants with her side of the story—the magistrate is at a loss to know whom to listen to. During the confusion the cheeses make their appearance; one of them, a magnificent *fromage de Brie*, darts for the head of the magistrate, and the poor man dies from asphyxiation—a victim to duty. The passengers in terror rush away. The officers would like to avenge their chief. So they seize the cheeses, with drawn swords; they would pierce them with their weapons but they have not time, for they too, like the magistrate, are immediately asphyxiated and fall dead upon the floor. The cheese-monger is now left alone, victorious and absolute mistress of the situation. She puts her basket down upon the floor and, with a tender, coaxing voice, she calls her boarders back to their lodgings. The cheeses, slowly and regretfully, leave their victims and saunter back to their dwelling-place. The old woman, rid of her enemies, withdraws bearing gently in her arms the recalcitrant cheeses.

929-935 How Bridget's Lover Escaped. Length, 500 feet. Price $60.00

The first part of the view discloses the kitchen of a private house. Bridget, a large, fat cook is standing by the range watching the pots in which the dinner is being cooked. A young fireman in his uniform is sitting at a table eating a lunch and washing it down with some fine wine. He is Bridget's lover. Presently they begin to make love to one another, and in these pleasant moments the dinner is forgotten.

The dining-room of the house is next shown. The host and hostess and a guest are seated at table, waiting for a course. The delay is so long that they all make up their minds to invade the kitchen. Bridget hears them coming and instantly grasps the situation. She sits in a chair as if unconscious from a fainting fit, and the fireman conceals himself in the ice-box. The ruse works temporarily, but the facetious fireman emerges from his hiding-place and begins some ridiculous antics which force the family to call the police. The latter are for a while kept out by barred doors; but when they succeed in bursting through, the fireman rushes up the chimney. The police follow with some difficulty for the fireman empties bags of cement upon them.

We now are transported to the roof, and here we see Bridget's lover coming out of the chimney. He sees a scaffolding upon which are some mason's utensils. Instantly he takes off his own coat, hides it behind a chimney top, puts on the mason's blouse and begins to lay bricks upon the unfinished work. The police now crawl out of the chimney. They do not recognize the fireman in his disguise, and so they begin to crawl around the roof seeking for their victim. A very comical scene, capitally acted, takes place. The two policemen slip and tumble so that several times they are on the point of falling off. Finally they discover the fireman's coat and helmet hidden behind a chimney top. With knowing looks they rush to the ridge and as they attempt to look over, both fall to the street. The fireman laughs in triumph, puts on his uniform and disappears down the chimney.

The street in front of the house is now shown. One of the policemen is impaled upon the pickets of the high iron fence. With heels in the air, he kicks violently and gesticulates wildly until he is released from his pathetic situation by some pedestrians. The other policeman has fallen upon the pavement: battered and bruised, with bones broken, he is borne away to the hospital.

And now happy in unalloyed enjoyment, Bridget and her lover seek the distractions of the boulevards and the parks. We see the pair, dressed in their best clothes, walking arm in arm, while conversing with merry laughter.

936-950 TUNNELING THE ENGLISH CHANNEL.

Duration of exhibit about: 20 minutes.

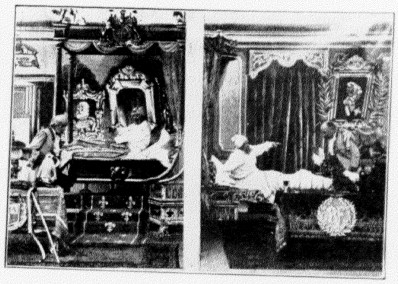
Length, 1000 feet ....Price.....$120.00
ADDITIONAL for coloring 200.00
Set of 18 Photographs 3.00

1. At the Elysée Palace.—The first scene is a sumptuous setting representing some state rooms of the beautiful residence in Paris of the president of France. King Edward of England and President Fallières are sitting at a table playing cards and engaged in an animated conversation over the proposition of digging the much discussed tunnel under the channel between Dover and Calais. It is late in the evening. Before taking leave of one another, the president of France orders a bottle of wine. After their drinks, the two rulers retire, each to his bedroom.

2. The Chamber of President Fallières.—The view shows the bedrooms of the

President and that of King Edward, adjoining one another. Fallières, after bidding his royal guest good night, prepares to make ready for bed. An imposing valet draws a curtain before the bed, and when he opens it again, the ruler of the French republic is seen comfortably stretched out on his gorgeous couch.

3. The Room of King Edward.—At the same time that the preceding scene is being enacted, King Edward is also preparing for rest. His valet folds up the screen, and we behold the portly bon-vivant of England ensconced in a state bed supported with a heavy canopy.

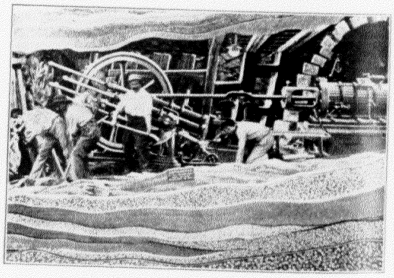


4. GOOD NIGHT!

4. Good Night!—Fallières and Edward put on their night-caps simultaneously, and fall back upon their pillows. Soon they are both in the land of dreams.

5. The Dream.—There is immediately projected upon the screen a cross-section of the English channel at Dover and Calais, such as engineers use in drawing plans of tunnels. Between the two towns there is the water, and below are shown the various strata of rock and clay formation quite true to scale. The surface of the water is choppy, and constantly agitated in a most natural manner. Fish and submarines move back and forth; boats and steamers ply along above, while in the air, balloons, airships, aeroplanes and flying-machines are constantly appearing.

6. Calais and Dover.—Upon the cliffs on either side of the channel, King Edward and President Fallières appear exaggerated in size. They bow and smile, and stretch forth their hands in the act of shaking but the distance is too great for their hands to reach across the sea. They continue their pantomime, and finally one arm of each is seen to abnormally lengthen out until their hands are locked in a hearty grasp. Their hands release their grasp and their arms resume their normal size.

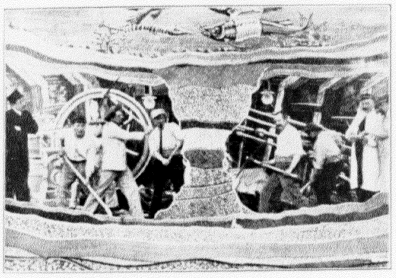


12. THE ELECTRIC DRILLS

7. The Rulers at Work.—Each ruler then seizes an enormous corkscrew, plants the point in the earth and begins to bore. This sort of work is too hard for hands unaccustomed to toil and they soon desist from their labors.

8. France and England.—Two workmen immediately relieve the rulers by grabbing the corkscrews. They execute their work vigorously.

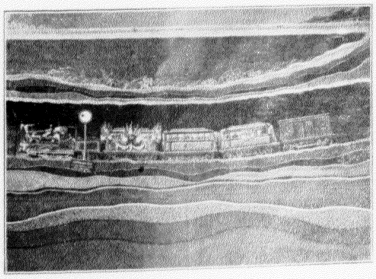
9. The Tunnel; English Side.—The scene becomes dim for a moment, and then we are shown a cross section of the ground under the channel with the tunnel borers at work. The English half is almost completed. There are the plates all riveted into place. Some sand-hogs are drilling their last holes prior to the junction of the tube with that of the French side. Water is leaking here and there through rifts in the rock, while laborers are piling up into small cars broken pieces of stone and dirt. At the top of the scene one may descry the bottom of the channel strewn with wrecks among which fish are leisurely swimming about.



14. THE POINT OF JUNCTION

10. Visit of the King.—In order that the end of the excavations for the tunnel may be celebrated in a manner commensurate with the vastness and difficulty of the undertaking, the king, followed by his ministers, guards and attendants, enters in robes of state. He is given an enormous pick with which to dig up the last dirt to be excavated. The pick is too big for him to wield, and he falls backward. His Majesty is raised, and is presented with a small silver hammer which he uses in a burlesque way. The ceremonies over, a barrel of Scotch whiskey is rolled in, decorated with English and French flags. All imbibe and smile graciously.

11. The French side of the Tunnel.—This view is similar to that of the English side.

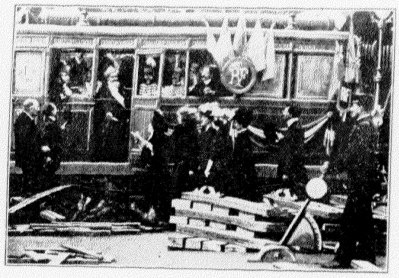


17. THE FIRST TRAIN

12. The Electric Drills.—Huge drills are seen in motion. The cranks, wheels, and pistons are thoroughly realistic.

13. Visit of the President.—All is bustle. Drills in motion, workmen rushing hither and thither, water dripping from the soil above; a vivid picture is this scene. Presently the tunnel is cleared, and President Fallières enters followed by the en-

gineers and bosses of the undertaking. He compliments everybody, and then his valet comes forward with a dress-suit case. The president takes out of it some decorations and confers them upon all present. There is one too many. Not knowing what to do with this, he pins it upon the coat of his valet, a tall, awkward, and very humorous servant. The president's best vintage is wheeled in, and after refreshments, all go away.



18. THE TRAIN AT DOVER

14. The Point of Junction. — The next view shows the thin partition of rock which separates both sides of the tunnel. Men are busy in both the English and the French bores. They put in their final charges of dynamite and set them off.

15. The Explosion. — After the smoke has cleared away, the French and English workmen look through the hole made by the blast. A junction has at last been effected.

16. Enthusiasm!—The arduous task is about done. All enter into general merriment. Dancing, drinking, and congratulations are in order.

17. The First Train.—This view shows the tunnel completed. Presently a train moves slowly through from the French side to the English. It bears President Fallières and other important personages to England. The train moves on without a hitch. Everybody is excited, even the fish in the water above seem to know what is going on below.

19. CHARING CROSS STATION, LONDON

18. The Train at Dover.—As the train pulls into the station, dignitaries and many sightseers are present to do honor to the occasion. After a brief stay, all the passengers again go on board with hearty shouts of joy; the crowd hails the train as it continues its journey to London.

19. Charing Cross Station, London.—This view shows the entrance to the Charing Cross station at London. Royal guards are posted on either side of the doorway.

The crowd here is large, for the coming of the presidential train from France direct has been widely heralded.

20. The Royal Cortège.—President Fallières alights. Immediately King Edward with mantle of state, attended by state functionaries, advances to meet his guest. The two rulers embrace heartily and then depart arm in arm. Lesser personages follow in the order of precedence.

21. The Salvation Army.—Among the retinue is a body of delegates of female members of the Salvation Army. Some are fat, some are old. They go through some ludicrous military manoeuvres as they close up the rear of the procession.

22. The Outrider Troude and Lord Major's Coachman.—After the boot-blacks and the rabble have gone out of the scene, two coachmen, one from each suite, lock arms and follow after their exalted bosses with as much pomposity as the rulers themselves.

23. The End of the Dream.—Once more a cross section of the now famous tunnel is shown. Lo! too trains are seen approaching one another from opposite directions. An exciting episode is bound to follow.

24. Collision!—Right in the middle of the tunnel with water overhead and the main land some miles away, the two trains loaded with passengers, and rushing ahead at a terrific speed come together.

25. The Catastrophe.—The locomotives are smashed to pieces, steam escapes in all directions, the wounded and dead are scattered among the fragments of the cars, but their agony is not for long. The force of the collision drives the engines with such power against the sides of the tunnel that the plates are broken. The water from above comes pouring in and completely fills the tunnel.

26. The Awakening.—The scene is changed to that in which King Edward and President Fallières retired for the night. We behold them sleeping in bed. Suddenly the frame holding the lining of the canopy falls, one corner of which hits King Edward on the nose and quickly awakens him. Then we see the posts of President Fallières' bed topple over and bury him with hangings.

27. Exchange of Impressions.—President Fallières is rescued by his valet. He visits the adjoining room occupied by the king and there the two relate their dreams. While they are both still in their dressing-gowns, a servant announces a gentleman who is exceedingly anxious to see the president.

28. The Engineer with the Plan of the Tunnel.—It is the engineer who has with him his drawings for the projected tunnel. As he insist upon being admitted, the president orders him to be shown in.

29. Get out!—The latter immediately unrolls a large chart and at the sight of it the rulers forcibly eject him, for they have already had enough of tunnel between England and France.

30. Breakfast is in Order.—The engineer terrified at the uncordiality of his reception flees through the rooms of the palace to the door to the street. The king and the president prepare for breakfast.

951-955 A New Death Penalty. Length: 400 feet. Price.....$48.00

The first scene shows a dressing-room in which a gentleman and his wife are making ready to go out. When the man takes up his shoes he finds that they are too old to wear. So he hurries to a shoe store and purchases a new pair. During the excitement incident to the arrival of some new customers, a sneak thief leaps up from behind the counter and substitutes his old ones for the new pair without being detected by the saleswomen. The box, supposedly containing the new shoes, is wrapped up; the customer pays and departs amid bows and compliments. Returning to his room, he finds his wife very much agitated over his delay. Smiling, he sits down to put on his new shoes. When he finds in the box the old brogans of the thief, he rushes back to the store in a rage. A rough-and-tumble fight ensues in which the customer is ousted through the door. While everybody's back is turned, the thief springs up from his hiding-place and grabs the money-drawer and hustles off. He is seen just as he slips away. The proprietor chases him but he is hit on the head with a shoe and killed by the thief. The police are called and all strike out on a lively chase.

The thief is caught and carried to court. But meanwhile the gentleman who got the old shoes returns to his wife, covered with bruises from head to foot, and limping along on two improvised crutches.

During the trial of the robber, the old shoes lie on a table in front of the judge. Conviction is announced, and condemnation to death is the penalty. Forthwith the executioner in a showy uniform advances. He takes up one of the old shoes, and immediately clouds of smoke roll out of it. He pushes the shoe into the face of the condemned, who after inhaling the fumes falls dead upon the floor. Justice has been vindicated!

956-960 Drink! A great temperance story.
Length, 312 feet. Price. $42.80

Shows a drunkard in a mad man's cell, raving. He sleeps and dreams that he has a huge flask before him; this he attemps to grasp, but awakens, finds that it was a vision and then falls back and expires. The last picture is a tableau showing Sisters of Mercy round the departed inebriate.

961-968 The Eclipse. Length, 560 feet. Price.....$67.20

An astrological professor is instructing his pupils and soon they note that the hour is due for an eclipse. They all ascend a ladder to the observatory tower where, through telescopes, they view the meteoric disturbance. They see countless comets,

each centered by a smiling feminine face, and shooting stars. They see old man Mars coming out of his planet to spoon with Venus, after which he goes back to his domicile again. All of the astral bodies are seen in curious bewildering performances, after which the eclipse takes place. The "man in the sun" is at one end of the heaven and dainty Diana at the other: they move toward each other until the sun is eclipsed, at which Diana shows her approval by a series of ecstatic facial expressions; then they each move on once more. The old professor in his joy at the successful view, now goes tumbling out of the window and lands in a barrel. The students lift him out, and try to revive him, but he remains limp, so they cover the form and fall to weeping.

969-973 The Bewildering Cabinet. Length, 370 feet. Price, $44.40

A hat, trousers and coat are placed on a chair, and they come to life with a man in them; he makes a cabinet of four slats and places his hat inside, when it pops out again; he puts it back and again this occurs, but the third time it comes out, bringing with it about twenty other hats, which come shooting out like cannon balls. The man makes several disappearances, when suddenly, on opening the cabinet, he finds two pretty girls cuddled in it. He calls his assistant and helps them out, but when they attempt to embrace them they find themselfs fondling two ugly ogres. The film concludes with a number of ingeniously arranged quick changes from ogres to girls, the manipulator of the cabinet being the sufferer by these.

974-979 Chopin's Funeral March Burlesqued. Length, 460 feet. Price, $55.20

It opens with a motley quartet of musicians inflicting the torture of their music on a law-abiding citizen, marching into the yard of his house and stationing themselves 'neath his window to do so. He eloquently voices his dissatisfaction by pouring a pitcher full of water into the horn of the big bass. The musicians retreat from the yard, but soon return for vengeance. They place their instruments on the ground, and soon succeed in dragging the water-spiller from his house, where he conducts an upholstery business. They throw him to the ground and three of them pile his own pillows and sheets on him, while the fourth turns the water pump on the entire effect:

then they run. The chase leads through a number of comical situations, a frenzied, howling populace, headed by a few courageous gendarmes being the pursuers. The climax of the pursuit is reached when the musical fugitives seek refuge in what is still standing of a building in the course of demolition. The pursuers follow, when suddenly a wall topples and the next second there is an avalanche of debris, rocks, timber, etc. The next picture now shows the funeral of one of the gendarmes who was killed in the wreck. Apparently the musicians' human feelings of brotherhood have overcome them, for they are now seen, with their instruments, at the head of the procession, which consists of a motley assemblage, in single file, of humans shaped in all the various forms that Nature ever attempted, including such artificial addition as red noses. Everybody is weeping, and there seems to be some competition for the largest handkerchief. The musicians strike their notes, and the funeral march follows, the grotesque mourners stepping as if their legs were made of dough, and were moved by machinery which at that time happens to be out of order.

980-987 Hamlet Prince of Denmark. Length, 570 feet. Price, $68.40

The melancholy disposition of the young prince is demonstrated to good advantage in the grave-yard scene where the diggers are interrupted in their weird pastime of joshing among the tombstones by the appearance of Hamlet and his friend. After questioning them he picks up one of the skulls about a newly-dug grave, and is told that it is the skull of a certain Yorick who was known to Hamlet in his natural life. Hamlet slowly takes up the skull, and his manner strongly indicates "Alas, poor York, I knew him well!" The following scenes combine to show the high state of dementia of the young Prince's mentality. He is seen in his room where he is continually annoyed and excited by apparitions which taunt him in their weirdness and add bitterness to his troubled brain. He attempts to grasp them but in vain, and he falls to brooding. Now is shown the scene in which he meets the ghost of his father and is told to take vengeance on the reigning monarch, his uncle; but not content with this, Hamlet's fates tantalize him further, by sending into his presence the ghost of his departed sweetheart, Ophelia. He attempts to embrace her as she throws flowers to him from a garland on her brow, but his efforts are futile; and when he sees the apparition fall to the ground he, too, swoons away, and is thus found by several courtiers. He is raving mad and storms about in a manner entirely unintelligible to them; but they calm him gradually. The last scene shows the duel before the king, when Hamlet returns from the fool's errand upon which his royal uncle had sent him in order to get rid of him. The word is passed, and the well-known story of the duel before the king takes place in pictures which show the Prince's antagonist as he falls after a fierce combat. Now the episode of the poisoned drink, which the king had prepared for Hamlet, is depicted; his villainous mother takes the drink instead, and falls lifeless. Hamlet is now desperate, and bidding the courtiers to stand aside, he ends the life of his wicked uncle with one thrust of his sword, and then turns the weapon on himself; before dying he tells the secret of his terrible enmity toward the king, then sinks to the ground. Lying upon his shield, he is carried off on the shoulders of the courtiers.

988-994 A Forester Made King. Length, 458 feet. Price.... $54.96

A woodcutter is seen at work in the woods chopping trees, and after he has gathered a goodly load of wood he turns his steps homeward. A hunting party is now seen, called together from the chase by the buglers, and they all seat themselves on the grass to partake of refreshment. Suddenly a fierce storm sets in, and the hunters scurry to cover. The scene now changes and shows the woodcutter, who had fallen asleep on a log from fatigue. Through the snow flakes the Angel of Death suddenly appears to him, bearing his scythe of destruction; the old man falls prostrate before the vision, but in a moment it vanishes and is replaced by the kindly form of St. Hubert, patron saint of the hunt. The saint tells him to arise, and that soon, very soon, unheard-of riches will come to comfort his old bones. And sure enough, there now appears a retinue of servants in gold and lace livery, bearing a royal litter. The old man is ushered into this, and to his amazement two men lift him and proceed to carry him off, while the others follow in a correct military style. They take him to a beautiful palace, where he is seated at a sumptuously laden table. Many servants gather with dishes, and his every little move is waited upon. But he becomes disgusted with the pamperings of these coddling courtiers and servants and flies into a rage. He dashes up from his seat and hurls defiance at them all. It is apparent that he now detests their formality and splendor, wishing only to be back in the forest once more. He takes his ragged old hat and coat and prepares to depart. On seeing this the courtiers load him with edibles, which he accepts thankfully, but bowing himself out, he intimates clearly that not wealth and riches, but the peace brought by the hard-earned morsel of bread constitutes happiness for him.

995-999 Shakespeare writing "Julius Cæsar".
Length, 344 feet. Price.....$41.28

The idea of the film is a novel one. It shows the bard of Avon seated in his study, trying to devise the scene in which Cæsar is murdered by the conspirators. He makes several attempts, but apparently his results are unsatisfactory to him. He reads them over and over and then begins to pace the room impatiently. At his wits' end, he sits down in an armchair, crosses his legs, and leaning on his hand prepares for a good, long think. Suddenly his thoughts take life, and right before him appears an old Roman forum. Shakespeare is still seated in his armchair and now watches all that occurs. Several classical female figures appear and one of them burns incense; after stepping around the small flame, they take their leave. Now the conspirators—Brutus, Cassius, Casca and others enter, debating hotly on what action to take against their dictator. After an argument, they draw swords and pointing them to the ground together they swear that Julius Cæsar shall die. While this is going on Shakespeare is an interested spectator—it seems to be just what he had been striving for. Now Cæsar enters with two consuls, and all three seat themselves. Now the conspirators one at a time lay their grievances before the dictator. The first two do naught but speak violently, but the third, in his frenzy, raises his dirk. Cæsar,

however, envelopes his face in a fold of his tunic, and the would-be assassin desists from striking the defenseless man; but the next conspirator is quicker, for he suddenly draws his sword and Cæsar falls from one stroke. The scene now changes to Shakespeare's study again: the poet recovers himself, realizes that he at last has come upon the required idea and begins to stalk about excitedly, going it all over for himself. While he does this his servant enters with a tray of food, but Shakespeare pays no attention to him but keeps on tearing and ranting about the room in his passion. Alone, he goes through the entire scene and winds up by raising a knife and plunging it furiously into the loaf of bread which was on the table. Realizing the humor of the situation he now joins in a hearty laugh with the servant, but is unable to eat from enthusiasm. When the servant leaves the room he steps back and folds his arms, and the scene dissolves into a bust of William Shakespeare, around which all the nations wave flags and garlands.

1000-1004 Sightseeing Through Whisky. Length, 353 feet. Price..... $42.36

The sightseer in this case accompanies his master, who is one of the large party of tourists who are seeing the ruins of ancient Rome. The guide shows them the old walls and columns, and as the entire party goes on further an old dame, exhausted, drops down for a nap, and the footman for the same reason seats himself on a rock among the catacombs. He is carrying a valise, and from this he draws a bottle of liquor. He begins to imbibe freely and is soon beyond his own control. In a very jolly and unsteady state he sinks down beside the old dame and falls asleep. He dreams that a lady comes to him dressed in the garb of the ancient Romans, and bids him rise; he quakes with fear but she calms him. From the stump of an old column she causes incense to burn, and from the smoke there issues a beautiful girl. He attempts to embrace her but the lady stops him, and with one pass of her hand there appears a beautiful floral tableau of many girls. Again the footman finds an affinity, but the tableau disappears and he grasps the air. Now a trio with a donkey and bearing wines enter and the footman drinks with them freely. Still better, two men bring in an entire buffet of cordial and wines, and mounting this the footman proceeds to enjoy himself, but suddenly the buffet becomes a fire-spouting fountain, from which flame belches and clouds of smoke arise; scared, he jumps from it and disappears. Now the beautiful lady who had shown him these wonders lies down on a rock and the footman takes his place beside her and begins to embrace her; but while he does so she fades away, and awakening he finds himself hugging the old dame who had lain down for a rest. Her cries summon the sightseers, and when they see the game that the footman is up to they take him in hand with a pronounced lack of gentleness.

1005-1009 Good Glue Sticks. Length, 311 feet. Price..... $37.32

In this a typical street hawker, with his stand of exhibits, is haranguing a crowd about the qualities of his glue. He is giving them all manner of demonstrations and they are attentive. But two policemen in the foreground seem to be skeptical about it and communicate their ideas to those around them. This causes many to leave the crowd; the assemblage melts away by degrees, and soon the hawker has no audience at all. He becomes very angry and resolves to avenge himself on the officers who spoiled his trade. He takes a pail of glue and a brush and goes to a nearby park, where he finds them both asleep on a bench. He places their arms together and then spreads

the glue; this done he awakens them and skedaddles. The officers now begin to tear and tug, but they are as tight as the Siamese Twins. But the spirit of vengeance seizes them both, and shedding their coats, they make for the glue man and catch him. In the presence of a large crowd they spread his own glue on the seat of his trousers and stick him up against a door. Kicking and blustering, he begs to be liberated, and finally the entire crowd mercifully pries him off with crowbars. But a portion of his trousers being left on the door causes him much embarrassment, which an onlooker endeavors to remedy by sitting him down on a glue-smeared sheet of paper. The film ends with the hawker making frantic attempts to free himself from the sticky paper.

1010-1013 Satan in Prison. Length, 300 feet. Price $36.00

A well-dressed gentleman is thrown into a barren cell by a jail keeper and left there. It develops that this gentleman is none other than the chief of the regions below, and he now proceeds to furnish his room in proper style. First he causes a fireplace to appear in its proper place and then from somewhere in the atmosphere he snatches ornaments which he places thereon. From his coat tails he takes a large picture and makes enough other pictures from this to hang around the walls. In quick succession, and in the most curious ways, he fixes up a table with white cloth and viands, the dishes for which he extracts from his silk hat. He is just about to begin to eliminate the food when it occurs to him that he ought to have a companion. He takes a dress and hat from somewhere and places them in their proper position on a chair, and in a second a smiling little lady is sipping wine with him in the most approved fashion. While they are thus engaged the jailer enters, and alarmed goes off for help. While he is gone Mephisto causes the lady to disappear and then raging about the room causes all the furnishings to disappear in as many curious ways as he had employed to place them in the room. The two jailers enter just in time to see him dive through the fireplace. They attempt to pursue him but they are thrown to the ground suddenly by a burst of flame, from which Mephisto appears, garbed in all the fiery splendor of his domain. He vanishes just as suddenly and naught is left the jailers but to limp off, nursing their bruises.

1014-1017 Delirium in a Studio. Length, 302 feet. Price..... $36.24

It shows an artist at work on a portrait of a girl in oriental costume resting on a divan. While the painter is thus engaged he takes occasional refreshment from a bottle which he has standing near him; and each time that he sets the bottle down his innocent-looking man servant, who squats near him, takes some generous pulls from the master's whiskey. He is caught, however, and the painter puts the bottle in another place, unconsciously substituting instead two vessels containing paint. These the unthinking servant seizes, and is greedily disposing of the contents when the untasty fluid has its effect and he begins to prance about the room in agony. The painter realizes what has occurred and gives him a sound thrashing, terminating his operations by striking him with a sword; the man drops limp, and the painter, in an attempt to cover up the crime, wraps the form up in a white sheet and places it in a trunk. He then drinks himself into a stupor. While he is in this state the lid of the trunk rises and the servant emerges. At the same time the figure in the picture takes life, the girl stepping out of the frame

toward the astonished servant. She plays mischief with him, and after a series of tricks she pours a bucket of white fluid over him. This done, she steps back into the frame again and the picture is complete exactly as it had been before. The dumbfounded and angry servant now seizes a broom and begins to beat the canvas, which awakens the painter, and the result is another beating for the artist's assistant.

1018-1022 Bakers in Trouble. Length, 365 feet. Price..... $43.80

Two bakers are seen in a shop baking bread. One is kneading the dough and the other is shaping it into loaves. After they have finished some of the work and placed same in the oven they seat themselves and partake of wine and play cards. While they are thus engaged the proprietor enters and is very much surprised to find them neglecting the loaves which are baking in the oven. He upbraids them for their negligence and leaves them to finish their work. After they have been left alone for a few minutes they again take to drinking and playing and are now seen so extremely intoxicated that they enter into a brawl and one throws the other into the trough, where there is plenty of dough. The cries of the one cast in bring the proprietor and a number of other employees into the room, and when he is rescued he is well bedaubed.

1023-1029 An Angelic Servant. Length, 483 feet. Price..... $57.96

The chief actor is a kitchen maid who becomes envious of her madam's daughters as they enjoy themselves at the piano, arrayed in their finery. After serving them their tea she goes straight to their boudoir, and with a little selecting she has soon chosen some garments to suit her liking and she goes out for a promenade. She is soon accosted by an artistic masher, and he devotes much chesterfieldian energy toward capturing the fashionably attired damsel. He succeeds, and being near a shoe dealer's takes kindly to her expressed desire for a pair of shoes, and is soon escorting her into the store. While they are doing their buying the girl's madam enters, and of course recognition is speedy; and just as speedy comes a sharp order to divest herself of the garments which she had obtained by grace of her own permission; she humbly complies and is soon hurrying home, an aproned kitchen maid, to the astonishment of the deceived masher. The rest of the party follow her, including the dude, and when they find her she is gently hustled into the kitchen below, but not before the dude had reclaimed and recovered the shoes for which he paid. These he takes back to the dealer's, but is refused the return of the money, and his adventure ends in a row. The last picture shows the much subdued kitchen maid in the embrace of a more appropriate lover, the dishwasher.

1030-1034 The Knight of Black Art. Length, 371 feet. Price $44.52

We are introduced to the banqueting hall of an old-time castle. Servitors stand awaiting the arrival of their master, who, appearing on the scene, throws his cloak to an attendant; unbuckling his sword, he hands him that also, then at the word of command the attendant throws them upward and they vanish. The knight then takes two large rings, a sheet of paper, which he places on one of the rings, then fitting the other over the paper draws it as taut as a drum. Two attendants then hold the paper-covered rings upright, another hands a

paint brush and paint to the knight, who proceeds to draw a face on the paper. This at a sign changes into a laughing, roguish character. The knight then plunges his arms through the eyes of the figure and draws therefrom bottles of wine, which he hands to an attendant who surreptitiously drinks their contents. Making an incision where the mouth is drawn, our knight takes therefrom shawls, scarves and wraps of the finest texture. Taking the rings from the attendant, he turns them about to show there is nothing further therein, he hands them back and again draws this time four magnificent ladies' costumes, which he hands to his helper. He now takes the rings from the two pages and rolling them off the scene stands the boys in the centre of the hall; turning them round he produces two other pages from them, then throwing the costumes to the four, who donning them are changed into four ladies who go through a graceful dance. Taking off the dresses, they change again to pages; the four become two and vanish from view. The knight takes a ring, ties four ropes to it, and suspending it in mid-air, calls a page, who sits under it. Then from the ring there gradually ascends a fairy form, who at a sign again descends. The knight next causes a pedestal to appear, standing thereon he holds aloft one of the rings, which gradually lowers itself on the knight, who disappears; appearing from another side, he takes the two rings, and placing them edge to edge they form a cycle, which the knight mounts and rides away.

1035-1039 In the Bogie Man's Cave. Length, 350 feet. Price $42.00

We are introduced to the interior of a vast cave and the Bogie Man, who commences to prepare a meal, first blowing his fire with large bellows. Then preparing an enormous frying pan, he places therein all kinds of vegetables, flour, etc., finishing up with a bucket of water. This is not enough to satisfy his bogieship, so he calls for a captive boy, who appears, and on being told he is to become food for the bogie begs hard for his life. All in vain, the bogie seizes him, carries him to the kneading board and proceeds to chop him into mincemeat, which he adds to the contents of the frying pan, stirring the whole with a ladle, tasting to learn its progress. While it is cooking he takes a look, draws his chair to the fire and commences to read; after a while he becomes drowsy and falls asleep. Then a peculiar thing happens. From the smoke of the frying pan a fairy emerges, waving her wand. There appear, one after the other, four gnomes, then following them four white rabbits, followed by the reincarnated body of the captive boy. At the order of the fairy the gnomes take the pan from off the fire, then proceeding to the sleeping bogie they seize him roughly and wake him; then, despite his struggles, they place him on the fire and all with the fairy vanish, leaving him there. Escaping from his uncomfortable position and writhing with pain, he proceeds to vow vengeance, and pulling on his seven-league boots he tries to do as he used to do, but finds his power has gone and the boots are mysteriously withdrawn from his feet. Turning to discover the reason, he sees the fairy and his victim standing before him, and falls lifeless at their feet.

1040-1043 The King and the Jester. Length, 321 feet. Price $38.88

The scene opens with the jester being spurned by the king, who has evidently partaken of food which disagrees with him, and instead of being amused by the frolics of his jester he casts him away. All the wiles of the jester fail

to raise a smile. The king petulantly throws himself into his chair of state. The jester appears again out of a large box and laughs at his master, who again seats himself with a frown. Finding all his efforts to please are not appreciated, the jester summons a lady to his aid. Now the king is all attention. Then taking three stools, the jester places them before the king, helps the lady to stand on the centre one, pulls her dress, which falls to the ground, displaying her as a Grecian model. The king now forgets his indigestion and watches the figure. The jester produces two staves, which he places under the outstretched hands of the model, then with a few passes hypnotizes his subject; he now takes the centre stool from beneath the sleeping beauty, leaving her suspended on the two staves. After one or two more passes, he removes one of the staves, leaving the subject with only the support of the other, to the astonishment of the king, who is still more surprised when the beautiful model throws him a kiss. The jester now replaces the stool under the feet of the model, awakens her and helps her down. The king sits on the stool, takes the model in his arms and is about to kiss her, when, to his intense disgust, he finds himself embracing his jester, who, linking his arm in that of the king, leads him off.

1044-1049 The Good Luck of a "Souse." Length, 445 feet. Price $53.40

The scene opens in the bar of a saloon, showing the various stages of intoxication of its patrons. One of the manufactured articles is much further soused than his fellows and it requires the efforts of the police, who are called in by the bartender, to get him away from the worship of Bacchus and convey him to his home, where they leave him. His wife and daughter have retired, and when he comes in they are awakened from slumber and upbraid him for his condition. This treatment infuriates the already angry man and he commences to belabor them; they try to defend themselves but are overcome. Their puny efforts are of no avail against the strength of the madman, who ultimately throws them through the window. The outside of the house, which is undergoing repairs, is now seen, with scaffold, etc., fixed. A peddler is now seen approaching with his pack in the shape of a large pannier strapped to his back. Just as he arrives under the window the daughter is seen to fall out of it, into the basket, and is thus saved from danger. The mother next follows, and her hair catching one of the beams of the scaffold, she is also saved from harm and is gently brought to the ground, joining her daughter, and both rejoice at their miraculous escape, and go for the police to help them. In the meantime the husband and father in the home, overcome by the horror of the tragedy, is instantly sobered and in remorse for his drunken freak looks round, and seeing a piece of rope, proceeds to hang himself. The rope breaks and lands him in a bucket of water, which further cools off the effects of the liquor, when to his utter bewilderment his wife and daughter appear, accompanied by an officer. The now thoroughly sobered man is overjoyed to find they are not hurt and beg their forgiveness, which is granted. He then signs the pledge, promising to abstain in future from all intoxicants, to the great joy and delight of his now happy wife and daughter.

1050-1065 Humanity Through Ages. Length, 1000 feet. Price, 120.00

1. CAIN AND ABEL. THE FIRST CRIME, 4000 B. C.

1. Cain and Abel. The first crime, 4000 B. C.—The first scene represents the killing of Abel by his brother Cain. When he had executed his horrible crime, Cain, overcome with remorse, concealed himself in a lonely and unfrequented place, for he imagined that he was pursued by justice and vengeance. The last part of this scene is a beautiful and faithful reproduction of Prud'hon's masterpiece, "Justice and Vengeance Pursuing Crime."

2. The Druids. Human Sacrifice, 500 B. C.—After having collected the sacred mistletoe in accordance with the rites of their religion, the Druids invoke the Divine Protection and perform a human sacrifice under the ancient oaks of Old Brittany.

3. Nero and Locust. Slave Poisoning, 65 A. D.—Nero and Locust have a slave poisoned in their presence in order that they may feast their eyes upon his sufferings, and, at the same time, study the effects of a terrible drug upon the human system.

4. Catacombs of Rome. Persecution of Christians, 200 A. D.—In the Catacombs at Rome some Christians, in the early days, have taken refuge where they may practise without molestation the mysteries of their new religion and address their prayers to God. Suddenly a Roman cohort invades their hiding-place. The soldiers forcibly take possession of the worshipers and lead them away to the Colosseum where they are fed to wild beasts to make holiday for an emperor.

4. CATACOMBS OF ROME, 200 A. D.

5. Scourging with Cat-o'Nine-Tails. 1400 A. D.—During the Middle Ages, punishment by whipping was inflicted upon condemned persons in the public squares amid the laughter and the jibes of a cruel populace.

6. The Gallows under Louis XI. 1475 A. D.—During the reign of Louis XI, gallows were scattered all over France. So frequent were executions that hardly a day passed without somebody being executed.

7. The Inquisition. The Torture Chamber. 1490 A. D.—About this time, the followers of the church were administering to recalcitrants those cruel tortures with which romances of the period are enlivened. In refined cruelty, Torquemada, the chief inquisitor of Spain, has never been excelled.

8. A NOCTURNAL ATTACK, 1630 A. D.

8. A Nocturnal Attack. Lord's and Ruffians. 1630 A.D.—In the 17th century, the streets of cities were poorly lighted. Bands of marauders were always skulking about looking for some unprotected victim. This view pictures a spirited encounter in Paris in which robbery was the prime motive.

9. Modern Times. A Street Fight. 1906 A. D.—In spite of extravagance in lighting the streets now-a-days and the superabundance of police, thugs are often sneaking about in the less frequented thoroughfares ready to knock a man down when the policeman's back is turned. This episode is begun when no officer is near, but the arrival of officials before the attack is ended makes things interesting all around.

10. The Hague Conference. 1907 A. D.—This scene is an amusing satire on the Conference at The Hague in which the delegates urge the limitation of armaments and the disbanding of armies. Confusion reigns in the assembly. The speakers become so angry at not making themselves heard that they start a general rough-and-tumble fight. The session is ended, and the wounded descend the steps of the palace, staggering from bruises.

10. THE HAGUE CONFERENCE, 1907 A. D.

11. The Triumph of the Peace Congress.—The last scene gives an idea of the results of our Peace Conferences. One sees dead and wounded soldiers lying scattered upon a battlefield; and, towering over all, the Angel of Destruction looms up with her flaming sword and with a gun carriage at her feet.

1066–1068. Justinian's Human Torches. Length, 187 ft. Price, $22.44.

In a beautiful room of his palace, the Emperor Justinian is dining with several guests. As the meal progresses some dancers provide entertainment; and, then, in order to satisfy his brutal instincts, he orders some Christians to be brought in. These latter are bound in bundles of fagots and fastened to large wooden crosses in the courtyard. The inflammable material around the bodies is kindled, and to the delight of the members of the dinner-party, the unfortunate Christians are consumed.

1069–1072. THE GENII OF FIRE. Length, 310 ft. Listed price, $37.20.

The Sacred Books of Hindustan state: "He who tries to look at the Sacred fire shall be struck blind."

Two young lovers approach the temple where Hindu priests jealously guard the Sacred Fire from all profane eyes. In spite of the exhortations of a dervish, the young woman so persists in her desire to gaze upon the Fire forbidden of profane mortals to look at, that the two penetrate into the hall where it is reverently concealed. Surprised by the priests of the temple, the two curious ones are immediately blinded. With great difficulty they grope about the halls for the doorway. As they emerge, the dervish takes pity upon their misfortune; and with a promise that they would never again strive to look at that upon which they are forbidden, they receive their sight. Beautiful settings; splendid subject.

1073–1080. Why that Actor was Late. Length, 590 feet. Price, $70.80.

An actor having delayed in a café, finds himself late for his engagement. He rushes out, boards a racing automobile and reaches the theatre where he finds everybody greatly excited over his non-appearance. He bolts across the stage and up to his dressing room, knocking down people in his way. He changes his clothes amid a score of stage folk berating him for his tardiness. Finally he rushes down stairs butting into various people, among them the managers, and knocking over a waiter carrying articles to the actors. He reaches the fire-door and in his frenzy and haste batters that down and leaps against the back door of the stage setting. He lifts it up and thus goes before the footlights. The audience, angered, bombard him with programs, pillows and other things. This film is full of life and movement. There are a dozen highly ludicrous episodes which will cause roars of laughter.

WHY THAT ACTOR WAS LATE.

1081-1085. THE DREAM OF AN OPIUM FIEND.

Length, 346 feet. Listed price, $41.52.

The Opium Fiend is seen in a den, puffing on this terrible narcotic. He then dreams that he is at home with his wife. He asks for something to drink and he is given wine, which he does not care for, and he is finally given some bottled beer and a glass, but he complains that the glass is too small and he gets a very large sized glass receptacle, into which his wife and maid servant pour the contents of two bottles. As he is about to drink, the glass passes from his hand mysteriously through the room, and out to the Moon, which drinks the beer and the empty glass is returned to its owner by Diana who rides below on her crescent moon. The Opium Fiend tries many times to embrace her without avail. Once, when he almost gets her, she changes to an ugly creature, at which he hurls many things. The fiend awakes and cudgels the Chinaman attendant. Very good comical subject.

1086-1090. A NIGHT WITH MASQUERADERS IN PARIS.

Length, 363 feet. Price, $44.56.

Some jubilant young men have decided to end their evening of pleasure by taking supper in a restaurant after having passed a few hours at a Masquerade ball.

When they have regaled themselves, they order a Hungarian orchestra to come and play for them so that they may continue the joys of the dance. Unfortunately, one of the men conceives the idea of speaking to the serving woman at the counter. In his excitement, he seizes the counter and shoves it over, sending to the floor everything on it, including the glasses, plates, cups and saucers. They all fall and break with a terrific noise. The police, summoned by the proprietor, arrest the ring leaders and carry them off to the police station.

During the hearing of their complaints, the two prisoners escape, one by the window, the other through the door. The police dart into the street during a snowstorm in pursuit, but suddenly the other Masqueraders appear and block the chase of the officers, bombarding them with snowballs.—A good and very comical subject.

1091-1095. LONG DISTANCE WIRELESS PHOTOGRAPHY.

Length, 366 feet. Price, $44.92

An aged couple enter the workshop of an inventor where the truly wonderful contrivance for wireless photography is explained and demonstrated to them. A photograph of three ladies is first transmitted to a large screen. The inventor finally persuades the old lady in her poke bonnet to sit by the transmitter and have her likeness thrown upon the curtain. Her face, in exaggerated proportions, and somewhat comically altered, is cleverly duplicated. The animation which her emotions engender in her features as she sits in her chair is faithfully imitated. Then her husband, eccentric in his whiskers and his coiffure, puts his face before the transmitter. But to the amazement of the beholders, a hideous monkey's face appears at the other end of the apparatus, but resembling in general outlines the sitter's physiognomy.

The old people in a rage strive to wreck the machinery but the wife is most ludicrously caught in the big flywheel of the engine. The old woman is rescued by her faithful spouse and the two beat a retreat.

1096-1101. THE PROPHETESS OF THEBES.

Length, 458 feet. Price, $54.96

One of the kings of ancient Thebes enters the abode of an astrologer and demands that he be told his future. The former utterly refuses to forecast the coming events of his sovereign, even under the pain of death; but he brings forth a priestess who possesses the powers of divination. This priestess is introduced in a wonderful way: a throne is brought forward, and then a box from which the pieces of a statue are removed and piled up in regular order; the statue suddenly becomes animated.

The king implores the latter to foretell his life. She commands him to look through a telescope toward the side of the room. A vision appears, disclosing him seated upon a chair of state, and surrounded by his court, when suddenly he falls to the floor dead from assassination.

The king is furious. He seeks to kill the astrologer but his sword is of no avail against this master magician. A bag of gold is finally brought, and when this is delivered the curse is lifted.

1102-1103. In the Barber Shop. Length, 180 feet. Price, $21.60.

The view shows the interior of a French barber shop in which much activity is going on. A darkey, with grand airs, enters and takes a chair on one side, and immediately there follows an old lady who takes a seat on the other in order to have her gray hair dyed black. While the barber is smoothing out the negro's locks with a huge roller of a hairbrush, his attention is distracted by the entrance of a lot of people and he lets the brush fall down upon the face of his customer, revolving all the time. Meanwhile, somebody nudges the elbow of the attendant with the dye, and the liquid goes trickling down the old lady's face.

The darkey rises from his chair, and lo! the black has been rubbed off his face by the brush. As for the aged dame, her face has been dyed the color she wanted her hair. Imagine the rejoicing on the one hand, and the anger on the other!

1104-1108. A MISTAKEN IDENTITY. Length, 355 ft. Price, $42.60

Two couples, unfortunately, make appointments for a rendez-vous before a country inn at the same time. Comically enough, one couple are rather eccentric in make-up, and well along in years; the other are young and attractive. The latter, having made their meeting-place through correspondence, and upon only the slightest acquaintance, furnish an opportunity for confusion. The old lady arrives first, the young man next; and when they have started away for a stroll, the young lady enters, shortly to be followed by the old man.

When the mistake is discovered, there is some quarreling which grows hotter and hotter. At last, after hats have been crushed and clothes torn, the young people are united and take flight.

1109-1113. A Lover's Hazing. Length, 468 feet. Price, $56.16.

An Innkeeper introduces his young and pretty daughter to a wealthy old man who is in quest of a wife, but she being already in love spurns his protestations. After he leaves, the poor young suitor stealthily comes in and sits by her side. The father discovers them and ejects the fellow. Presently the latter returns only to be discovered again. This time the angry innkeeper beats the persistent suitor furiously; and while he lies on the ground, smarting from his bruises, a band of men and women enter and toss him up in a blanket, and afterwards duck him in a well. The

rope breaks and great excitement follows among the crowd, for the fellow is drowning. Police enter, but because of the confusion they forget to rescue him. Finally somebody recovers his presence of mind, lowers a rope with a hook on it, and draws up the victim, covered with mud and gasping from his strenuous baptism. A final tableau shows reconciliation and rejoicing.

1114–1115. THE CATHOLIC CENTENNIAL CELEBRATION.

Length, 950 feet. Price, $114.00.

This film is the only one taken of the Centenary of the Founding of the Archdiocese of New York and should interest any audience, regardless of their religion.

Some of the scenes shown in this most imposing and elaborate picture are:

1. **Celebration of children during the centenary week.**
2. **Grand celebration at the St. Patrick's Cathedral.**
3. **Procession of Cardinals and Prelates from Archbishop Farley's residence to the Cathedral.**
4. **The monster Parade of Saturday, May 2d.**

Amongst the organizations shown are: St. Francis Xavier Cadets; De La Salle Academy Cadets; Ancient Order of Hibernians; Bohemian Catholic Societies; Classon Point Military Academy Cadets; The Knights of Columbus; Detachments from the Several Parishes of the ARCHDIOCESE OF NEW YORK, etc.

1116–1123. A Fake-Diamond Swindler. Length, 586 ft. Price, $70.32.

In his laboratory full of chemicals and electrical apparatus a man who claims to have invented a way of manufacturing diamonds, is besieged by many people whom he has cheated out of their money through his alleged process. Finally the president of the diamond mines in South Africa enters, sees a diamond manufactured, and receives it as a present in the form of a scarf-pin.

The gendarmes then enter, drag the impostor to court; but in the midst of exciting and ludicrous legal proceeding, the latter knocks the officials over and escapes through the window. There is a hot pursuit in which many obstacles are encountered and overturned, one of which is a park bench with a couple sitting on it engaged in lively conversation. The prisoner is at last caught, and we take leave of him making faces, from behind the bars, at his guards.

1124-1131 Curiosity Punished. Length, 564 feet. Price, $67.68.

This entertaining sketch shows us, first, two adjoining rooms in one of which two musicians are practising and in the other an irritable old man is suffering from inability to sleep. The landlord stops the music. The old man, in order to find out what is actually going on next door, bores a hole through the wall. The musicians discover it and secretly determine to put a joke on the aged Paul-pry. They go through a mock murder. As one falls to the floor, feigning death, the sight proves so frigthful to the curious lodger that he jumps against the wall with full force and lands in the next room. He then rushes for the police after alarming everybody else in the house. The crowd rushes in and finds the room empty; he returns and captures the murderer as he sneaks through a trap door. They take the hamper with the supposed corpse to the police station, and when the body is removed the fellow gets up and laughs at the audience.

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Supplement No. 20, The Barber of Sevilla or, The Useless Precaution, 8 pp	NjWOE, NNMOMA
Supplement No. 21, The Animated Costumes/Simple Simon's Surprise Party/etc., 2 pp	NNMOMA
Supplement No.22, An Impossible Journey, 12 pp	NjWOE, NNMOMA
Supplement No. 23, The Wandering Jew/The Fireball/The Grotto of Surprises, 2 pp	NNMOMA
Supplement No. 24, The Christmas Angel, 4 pp	NNMOMA
Supplement No. 25, The Living Playing Cards/The King of Sharpshooters /etc., 2 pp	NNMOMA
Supplement No. 26, A Mesmerian Experiment/Mr. Dauber and the Whimsical Picture/etc. 2 pp	NNMOMA
Supplement No. 27, Palace of Arabian Nights, 10 pp	NNMOMA
Supplement No. 28, A Crazy Composer/The Tower of London, 4 pp	NNMOMA
Supplement No. 29, An Adventurous Automobile Trip, 8 pp	NNMOMA
Supplement No. 31, The Angler's Nightmare or a Policeman's Troubles/ Life Saving up-to-date/etc.,2 pp	NNMOMA
Supplement No. 32, Chimney Sweep/Professor Do-mi-sol-do/etc., 10 pp	NNMOMA
Supplement No. 33, A Desperate Crime, 8 pp	NNMOMA
Complete Catalogue of Genuine and Original "Star" Films, 1 June 1905, 150 pp	NNMOMA, DLC

L- GEORGES MELIES

Complete Catalogue of Genuine and Original "Star" Films(Moving Pictures) Manufactured by Geo. Melies of Paris, [1903], 30 pp	NjWOE, NNMOMA
Bulletin No. 1, Choicest "Charles Urban's" Films, [1904],2 pp	NjWOE
Bulletin No. 2, Choicest "L. Parnaland's" Films/Choicest "L. Gaumont's" Films, [1904], 2 pp	NjWOE
Bulletin No. 3, Choicest "Charles Urban's" Films, [ca. August 1904], 8 pp	NjWOE
Supplement Nos. 1,2,& 3, The Enchanted Well/The Inn Where No Man Rests /etc., [1903], 4 pp	NjWOE, NNMOMA
Supplement No. 5, Fairyland, [1903], 8 pp	NjWOE, NNMOMA
Supplement No. 6, The Infernal Caldron and the Phantasmal Vapors/ The Apparition, or Mr. Jones' Comical Experince with a Ghost 2 pp	NjWOE, NNMOMA
Supplement No. 7, Jupiter's Thunderbolts; or, the Home of the Muses/ Ten Ladies in One Umbrella/Jack Jaggs and Dum Dum, 4 pp	NjWOE, NNMOMA
Supplement No. 8, Bob Kick the Mischievous Kid/Extraordinary Illusions, 2 pp	NjWOE, NNMOMA
Supplement No.9, Alcrofrisbas, the Master Magician, 2 pp	NjWOE, NNMOMA
Supplement No. 10, Jack and Jim/The Magic Lantern/The Ballet-Master's Dream, 2 pp	NjWOE, NNMOMA
Supplement No. 11, The Damnation of Faust, 2 pp	NjWOE, NNMOMA
Supplement No. 12, The Terrible Turkish Executioner or "It Served Him Right"/A Burlesque Highway Robbery in "Gay Paree"/A Moonlight Serenade or "The Miser Punished" 2 pp	NjWOE, NNMOMA
Supplement No. 13, Tit for Tat, or a Good Joke with my Head/A Wager Between Two Magicians, or "Jealous of Myself"/etc. 3 pp	NjWOE, NNMOMA
Supplement No. 14, The Bewitched Trunk/The Fugitive Apparitions/etc., 2 pp	NjWOE
Supplement No. 15, The Imperceptible Transmutations/A Miracle under the the Inquisition/etc., 2 pp	NjWOE, NNMOMA
Supplement No. 16, Faust and Marguerite, 8 pp	NjWOE, NNMOMA
Supplement No. 17, The Fake Russian Prophet/Tchin-Chao, The Chinese Conjurer/The Wonderful Living Fan, 2 pp	NjWOE, NNMOMA
Supplement No. 18, The Cook in Trouble/The Devilish Plank, 2 pp	NjWOE, NNMOMA
Supplement No. 19, The Imposible Dinner/The Mermaid/etc., 2 pp	NjWOE, NNMOMA